

SCHOOL ARTS



INTEGRATION

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MARCH 1962



A New Booklet just published by Dennison Manufacturing Co. brings you a fresh, modern approach to versatile crepe paper craft. The thirty-six pages of this book challenge your imagination in the variety of projects offered. If you have never worked with crepe paper, there are simple projects for you giving complete directions for making mats, baskets, puppets, handbags, dolls, and many other useful and decorative items. And it tells how to braid, weave, crochet, tool and mold crepe paper. In addition to many black-and-white illustrations showing methods and finished pieces, the cover and center spread are printed in full color, giving you an idea of the rich, colorful effects you can achieve with crepe paper.

For your copy of this helpful booklet, simply send 25 cents in stamps or coin to Family Circle Editor, SCHOOL ARTS Magazine, 123 Printers Bldg., Worcester 8, Mass. and ask for a copy of HANDCRAFT WITH DENNISON CREPE PAPER. Before April 30, please.



BOOKS

This column brings to you a cross section of current publications of interest to art and craft teachers.

Order copies of books reviewed from Creative Hands Bookshop, 123 Printers Building, Worcester 8, Mass.

International Window Display, Walter Herdeg, Editor. Pellegrini & Cudahy, Publishers. 276 pages. Size, 9 1/4 by 11 1/8 inches. 43 illustrations—7 in full color. Price, \$12.50.

Under the discriminating editorship of Walter Herdeg of The Graphis Press, Switzerland, this is a handbook of suggestions and ideas covering the

present position of window display and pointing new lines of advance for the future. With text and commentary in English, French, and German, this outstanding new reference covers display art in France, Great Britain, Italy, Switzerland, the United States, and other countries, illustrating the work of 200 leading artists and designers. It shows clearly how the general practice of display has evolved on different lines in each country.

The book is superbly printed; the format modern in every respect. Engravings reflect the rare skill of European craftsmen so important in a book of this kind.

You will find in this book a treasury of ideas for many art projects using figures in various design arrangements. Much of the material can, with a little imagination, easily be adapted to costumes for plays, puppets, posters, and murals to mention a few. So not only is it an indispensable reference for all concerned with display; you will also find it an excellent and much used addition to your art library.

Horses, edited by Bryan Holme, Studio-Crowell Company. 98 pages. Size, 7 by 11 inches. Price, \$3.50.

The essential characteristics of the horse are shown in this collection of some 130 reproductions of drawings, paintings, sculpture, and photography. An engrossing introduction outlining the history and legend of the horse and its domestication supplements the illustrations. Fine reference of horses in action and repose; a nice addition to the animal-lover's library.

Drawing Simplified by A. Reid Winsey, Prentice-Hall, Inc. 164 pages. Size, 9 by 12 inches. Price, \$3.95.

A great deal of the material in this book is also published under the title FREEHAND DRAWING MANUAL, familiar to many of you. DRAWING SIMPLIFIED takes up the subject from the point of view of the beginner with the earnest ambition to draw. It gives the tools and step-by-step instructions in easy stages until proficiency is achieved. Both the practical and theoretical aspects of drawing are discussed and illustrated for you—relativity, visibility, the use of line, perspective and dimensional effects, round and square, light and dark, and many other phases of drawing—giving you, in simplified form, a basic workbook in drawing.

Many illustrations skillfully amplify and motivate the written text—help greatly to visualize various phases as you progress.

Dictionary of the Arts by Martin L. Wolf. Philosophical Library, New York City, Publisher. 797 pages. Size, 6 by 9 inches. Price, \$10.00.

This book sets forth the materials, terms, implements, techniques, etc., of all aspects of the arts, along with information on schools (concepts) of painting and movements in esthetics. It covers a wide span of history from the crude sculpture of the prehistoric cave dweller to creations of the modern studio; giving you complete coverage of terms and their definitions in relation to the arts, from the beginning of recorded history to the present day.

Subjects covered—Painting, Sculpture, Music, Theatre, The Dance, Literature, Architecture, Archaeology, Mythology, Ceramics, Costume, and Applied Arts.

THE SEARCHLIGHT



SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

CONVENTIONS

Make plans now to attend and participate in the stimulating convention programs being arranged for you by the regional art associations; demonstrations of new and standard techniques and media, workshops, panel discussions, exhibits, field trips, authoritative speakers on vital phases of art education, relaxation and fun, meet old friends and make new ones. You won't want to miss the stimulating art experiences your regional association is planning. If you have delayed making plans here are the dates and places.

Eastern Arts Association—April 16-19

Hotel Ambassador, Atlantic City, New Jersey
Secretary: Lillian Sweigart, State Teachers College, Kutztown, Pennsylvania

Western Arts Association—April 6-9

Neil House, Columbus, Ohio
Secretary-Treasurer: George S. Dutch, George Peabody College, Nashville, Tennessee

Southeastern Arts Association—March 26-29

Tutwiler Hotel, Birmingham, Alabama
Secretary-Treasurer: Ruth Harris, Johnson City, Tennessee

Pacific Arts Association—April 5-7

Los Angeles—Headquarters to be announced
Secretary: Elizabeth Franklin, Art Center School of Los Angeles, California

Third Annual "Floating University"

cruise around the Pacific aboard a \$22,000,000 luxury liner was recently announced by American President Lines. Known as the "Summer Adventure Study Cruise," the tour party will sail from San Francisco next July 4 on the palatial liner "President Wilson" for a six-week's cruise to the fabled lands of the Pacific, including two calls at Hawaii, two at Japan and visits to Hong Kong and the Philippines. Dr. Albert Fiske, professor of philosophy at the San Francisco State College, will conduct the tour and supervise two special courses of studies, one in the Humanities, the other in Social Science. By special arrangement with various accrediting associations, participants enjoying this unique educational tour may acquire university credits up to six units, three for each course.

For details, write American President Lines, 311 California St., San Francisco, Calif.

A Folder from United Air Lines, school and college service, gives details of interesting instructional material available to you—some free—some on a loan basis. It describes filmstrips and motion picture films you may borrow on various phases of aviation and air travel as well as classroom aids designed to help interested teachers who include aviation in their classroom activities. For your free copy, write United Airlines School and College Service, 80 East 42nd St., New York 17, N. Y.

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2-a

ITEMS OF INTEREST



Getting the Most Out of Crayons is a colorful, instructive folder published by Milton Bradley Co. Printed in brilliant colors, the folder illustrates a variety of crayon projects for school use. It gives you ideas for using crayons in blending, stenciling, etching, and notched effects—how crayons produce striking greeting cards, wrapping paper, textile designs and wood decoration—and how crayons combine with other media such as water colors and poster colors. The folder also offers hints on holding the crayon at different angles to produce interesting and unique effects.

You have probably tried some of these interesting crayon projects in your classes; others may be new to you. But all are suggested for their value in art education and offered with the thought that they will help you in working out more and different crayon projects in your classes. To help you get better acquainted with Milton Bradley crayons the company is offering a free box of 8 Crayite crayons together with the folder, **GETTING THE MOST OUT OF CRAYONS**, to all those who write on their school stationery. Simply write to Mr. Robert Barrett, Milton Bradley Co., 74 Park St., Springfield, Mass., and ask for the folder and your free box of crayons. You'll be glad you did.

A Free Folder giving directions and some of the uses for a new hand paint called **NU MEDIA** is offered you by the manufacturer, Wilson Arts and Crafts of Faribault, Minnesota. Developed by a group of men and women in the field of art education this paint may be used as moist or dry finger paint as well as for silk screen work.

The folder gives you directions for use of this paint, its properties, prices, and lists some suggested projects for classroom use.

A copy is yours for the asking. Simply write Items of Interest Editor, **SCHOOL ARTS** Magazine, 123 Printers Bldg., Worcester 8, Mass., and ask for the **NU MEDIA** folder. Before April 30, please.

Everything for Leathercraft is the title of a booklet-type folder offered you by Tanart Leathercraft Co. In it you will find a complete list of craft leather used in making the many articles described, illustrated and priced. Tools for leathercraft work, accessories, and supplies are also offered, giving you a complete selection of items for school, camp, and home use. And designed to fit the needs of the beginner as well as the highly skilled craftsman. For your free copy, write to Tanart Leathercraft Co., 149 N. Third St., Philadelphia 6, Pa., and ask for a copy of **EVERYTHING FOR LEATHERCRAFT**.

(Continued on page 4-a)

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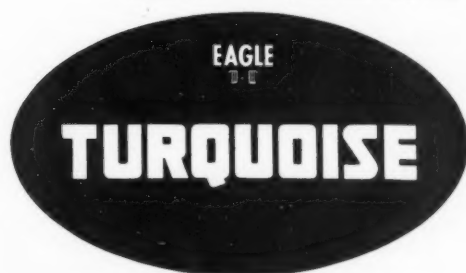
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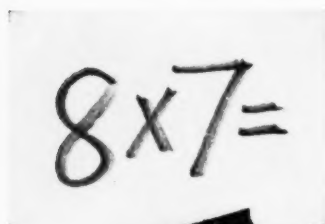


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ITEMS OF INTEREST

(Continued from page 2-a)

Etchall, Inc. Offers a booklet of designs and stencils giving you ideas on the variety of uses for etching cream. Complete directions are given for etching on glass—preparing the design and application of the foil. You will also find design suggestions suitable for a variety of etching projects—monograms, flowers, animals, symbols, boats, sports, holidays, and, of course, numbers and letters. With the material this booklet offers you can easily and quickly personalize—in various ways—many articles of glass. And with a little imagination you will soon find other designs and uses for etching in your classes.

For your free copy, simply write on your school stationery to Items of Interest Editor, SCHOOL ARTS Magazine, 123 Printers Bldg., Worcester 8, Mass. and ask for the Etchall booklet—FOR USE ON GLASS. Before April 30, please.



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A New Craft Catalog has recently been published by Sto-Rex Craft in San Francisco which describes, illustrates and prices just about all of the craft materials used by schools, camps, hospitals, and individual craftsmen. This company has for many years been noted for its high quality leather

products. By adding a wide variety of other craft items this company offers you a complete "one stop" shopping service by mail.

The cover of the catalog is an excellent example of commercial design. The front cover pictures the craft materials and tools in the catalog and the back cover shows a variety of craft groups intent on working craft projects. Inside, the catalog starts by listing the kinds and colors of many different craft leathers and tells you how to order them. Next comes well-illustrated pages showing leather-craft tools, stamps, lacings, tool kits, accessories of all kinds and project kits showing design suggestions for tooling—all clearly described and priced.

The rest of the catalog gives equally complete information on other materials, tools and accessories used in working with such popular crafts as plastics, jewelry, metal tooling, textiles, block printing, silk screen, braiding, clay modeling, felt, wood and others. In addition, a complete list of craft books and portfolios, covering the popular crafts is included, as well as oil painting sets, finger paint, crayons, decorating paints and other art materials.

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Mr. Smith (left) and Bill Milliken

On December 28 a group of friends in the Crayon Department of Binney & Smith Company had a party for S. Vere Smith to celebrate his forty years with the Company. There were thirty-three friends at the party—a luncheon in the Hotel Roosevelt, plus a host of telegrams and cards from well-wishers who could not be there. Bill Milliken, speaking for all the well-wishers, presented Mr. Smith with a miniature loving cup and a gold disk

for his key ring. In making the presentation Bill voiced the deep feeling of affection for Mr. Smith shared by all his co-workers, and other friends in the crayon industry when he said:

"Mr. Smith, we wish to present this token of esteem from your friends in the Crayon Department. I say friends, not employees, because of the deep affection each one of us has for you. We can think of many kind and thoughtful things you have done for us, individually and collectively.

"We admire your leadership in Binney & Smith Co. and in the crayon industry as a whole, but we who have worked so closely with you for many years admire most your human interest in your fellow man.

"On this, your 40th Anniversary with the Company, we who are here and those on the road wish you the very best of everything and the good health to enjoy it."

Most of us know Mr. Smith. He gets around—likes to meet people—people like him. So it is with a great deal of pleasure that we report this 40th Anniversary to his many friends among our readers. Good luck, good health, prosperity and happiness to you, Mr. Smith, in the many fruitful years ahead of you.

School Arts, March 1952

SCHOOL ARTS

THE ART EDUCATION MAGAZINE

INTEGRATION

ARTICLES



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PUPPETRY

At the California College of Arts and Crafts a wide exploration of the practical and aesthetic values of all the arts is achieved through puppetry. Integrated puppetry can build individual skills and develop organizational ability for the individual as well as reaching ever outward to include human interests and community participation.



Art school students build a stage for 30-inch puppets with accompanying bridges for the puppeteers to stand on.



Costuming materials come from many an old rag bag or frock. Puppeteers keep their eyes open to procure needed materials and yet save money.



The instructor and a puppeteer check last minute details. The tiny easel in front is used in a show which is a "take-off" on an art school during the 1890's.

PUPPETRY REQUIRED

DORA WILLIAMS, B.S.

RALPH SIEGEL,
PUPPETRY INSTRUCTOR

CALIFORNIA COLLEGE OF
ARTS AND CRAFTS

photographs by
Louis Miljarak



Puppets include complete costume designing details. Final rendering is accomplished by fashion students.

Educational administrators seeking an art instructor often ask, "Do you know puppetry?" And teachers are asking of leading art colleges, "Will puppetry be given again next summer?" Chicago Art Institute, Columbia University Teachers College, New York University School of Education, Ohio State University College of Education, among others in the East, have recognized these demands, and provided puppetry instruction and leadership for educators. On the West Coast it is a part of all art teacher training.

This doesn't mean that a puppet movement is in evidence. The two "Alices" show box-office gains while critics say, "After all, they're just dolls," but puppetry in schools is primarily for a different purpose.

Art teachers who have been trained well at their colleges, use puppetry. They find in it a dynamic force that permits creative interests to develop. Because the prime factor of drama is showmanship, many answers to interpretation have found themselves in puppetry. Whether the medium is rags, burlap, potatoes, sponge rubber, wood, papier-mâché, or metal, the final production requires insight.

In addition to the direct and intensive goal of the puppet, educators have found that his introduction into the system has another value. Puppetry in the art department finds a way of collaborating with the group in which its interest is lodged. Because its needs are broad and skills outside the usual classroom programs demanded, the community often contributes to production of puppet performances. Wherever it begins, it moves outward. Because of these required skills, its possibilities in schools are wider in scope than the human actor theater.

The art department for instance, may conduct historical research, design and make scenery, costumes, puppets, posters and playbills; the woodworking shop may build the stage, scenery, and puppet bodies; the electrical workshop may plan and install the lighting and sound effects; the mechanical drawing department may make the workable drawings; the English department may prepare the script of the play; history, geography, and literature may find themes; dramatics may direct; music may provide the musical background and lyrics; physical education may devise dance routines and exercises to improve the puppeteer's coordination; business may take over selling of tickets, publicity, and bookkeeping; printing may produce posters and handbills; and photography may make a record of all the activities.

Puppeteers demand well-constructed and expressive puppets. They must be purposefully made. While the teacher thinks of it as visual education, costume, therapy, and social science, to the student the puppet becomes an extremely versatile and provocative tool. The best puppets are none too good for him, and an awkward puppet uncompromising.

The California College of Arts and Crafts in Oakland accepts all these challenges. Its workshop teaches the new art instructor the technical skills of building a workable puppet and an incentive to adapt all the other skills into a finished show. For the art teacher separate "art" classes cease to exist and a new purposefulness enters the classroom.

Recognition of its value in the full art program has led the administrators to require puppetry of all art-education majors at the College of Arts and Crafts in Oakland.

MAKING A PUPPET AT CALIFORNIA COLLEGE OF ARTS AND CRAFTS

FIRST—A section of dowel or broom handle is sunk in a can of soft plaster of paris. The can should be large enough to balance the model.

The head is then modeled, using regular water-solvent pottery clay. A good head model might be used for many characters by variations in building up the features or changes in the coloring.



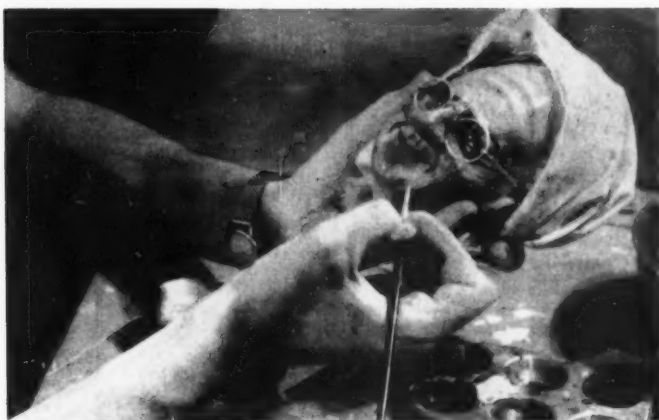
SECOND—A two-piece plaster of paris mold is made by submerging the damp clay model halfway in soft plaster held in a form. When plaster hardens, the top edge is greased and more plaster poured over it and remaining part of the head. The two plaster sections separate where lubricated.



THIRD—The inside of the thoroughly dried plaster molds are shellacked and dried again before lining with successive layers of newspaper, toweling, and soft paste to form mask and back of head of desired thickness.



FOURTH—When papier-mâché dries, loosen from the mold and combine front and back sections with built-up papier-mâché. Fasten separately modeled ears in seams and fill holes with wood putty and paste.



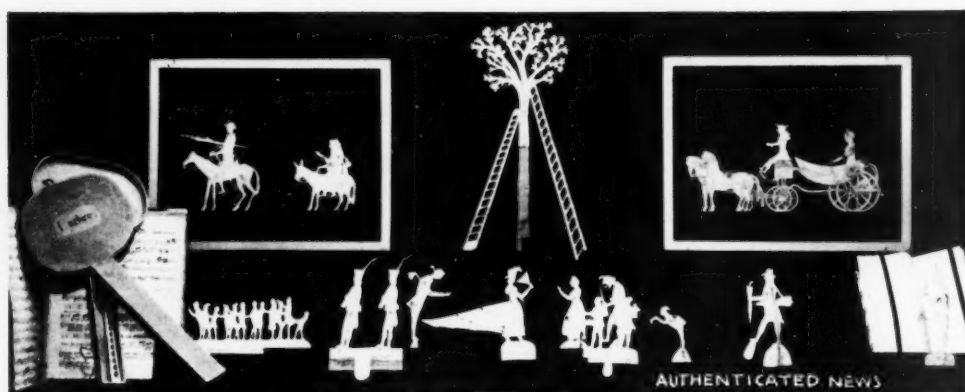
FIFTH—Each head gets a basic paint job. The features are then painted and the hair glued into place.



SIXTH—Wooden parts of the body are bound with cloth and sewed to provide the necessary padding and support for the clothes. Papier-mâché hands and feet are fastened to dowel arms and legs.



SEVENTH—The body is assembled by using leather at the joints. Screw fasteners permit a free-moving neck.



"Ombre Chinoise" or fantastic shadow puppets from the Cooper Union Collection. Probably from the Théâtre Séraphin in Paris which was the most famous of the French shadow puppet playhouses. Characters are from "Madame La Baronne," "Cinderella," and "Don Quixote."

DRAMATURGY OF THE PUPPET THEATER

ALEXANDER KURT PASSOLT

SANDBERG, GERMANY

translated by Vernon L. Anderson, Stanford University

EACH art has its own laws. The theater has other laws than the film; the puppet show, others than the theater. And again, the puppet shows, whether hand puppet, marionette, or shadow theater, differ essentially.

The hand puppets, marionettes, or shadow figures are the actors of the puppet stage. The scene is pervaded by their life—not a life they carry within them, of course, but rather, a life which from one situation to another and from scene to scene is breathed into them by the puppeteer. Thus, the puppet on the stage lives only that life which is granted it by the player's artistry. Therefore, however important may be the construction of efficient, manageable, and artistically excellent puppets, as tools, only the great and demanding art of the puppet player decides their artistic worth or unworth. To present the puppet play at its highest artistic perfection, as seen with the hand puppets of the Hohenstein puppet players and with the marionettes of Prof. Richard Teschner, who died in Vienna in 1948, is as rare as great achievements in other fields of art.

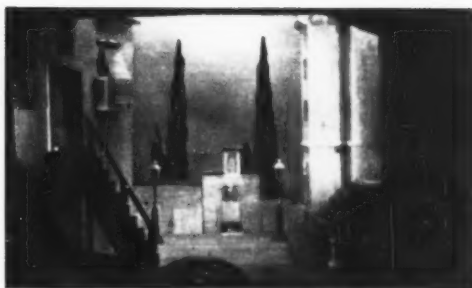
Stage pieces for the puppet stage, and especially for the marionette theater—be they serious or humorous—have their own peculiar character and seek, from the outset, to free themselves from the conditions of the human stage. Upon the latter, an action which may be quite natural as, for example, one player helping another, becomes difficult or impossible upon the differently constructed marionette or shadow stage. The same is true of the adaptation of extant dramatic works. Some scenes must be omitted or altered, for the expense of the technical solution of a small manipulation may often outweigh

its importance to the development of the plot. Not so with hand puppets which therein resemble human actors. Consequently, the best puppet play will always be the one which is written directly and solely for a puppet play genre, and does not let itself be misled into casting furtive, sidewise glances at other branches of the art or borrowing from them.

Choice of material is of greatest importance for the puppet play. While too-tragic themes are for the most part ill-suited to the hand puppet theater—as are operas, with the exception of some operettas ("spieloper") or comic operas—the scope of the marionette theater is much broader. The dramaturgic law of the hand puppet stage stipulates that the "Kaspar" be placed in the center of the plot, whether he romps through the play in wild extravagance or brings forth truisms and practical wisdom in contemplation and thoughtfulness. For that reason vaudeville-like works and political satires are especially well-suited to him, while artistic variety productions are essentially more suitable for the marionette. But the dramaturgic laws of the marionette theater are different in other respects as well. Here the "Kaspar" is not the vital figure of the play, as on the hand puppet stage; is, indeed, not even a principal around whom everything more or less rotates. Upon the marionette stage his becomes a role like the others and, indeed, all the more so as the marionette theater approaches the legitimate theater, granted he doesn't disappear altogether without leaving a ripple. Thus the new dramaturgic requirements, suited only to the marionette theater, present themselves. The marionette theater can actually present almost everything, musical as well as poetic works. To this extent it

resembles the human stage more closely than the hand puppet stage. But here also the dramaturgic laws set an unmistakable limit which, if overstepped, could erase the all-too-faint line between the sublime and the ludicrous.

The marionette adapts itself considerably better to the fanciful, the opera-like, the imaginative, even to the fantastic than to modern conversation which the hand puppet portrays so well. Thus, the marionette stage resembles the opera in which to present everyday problems in song would be nonsensical. It is strongly akin to the operatic stage in other ways, as well. As does the latter, the marionette stage demands a certain setting, a corresponding scenic frame, a more elaborate stage setting than the hand puppet stage which, like the legitimate



Above: The Arena set for "Carmen," Wohmann's revolving puppet stage.

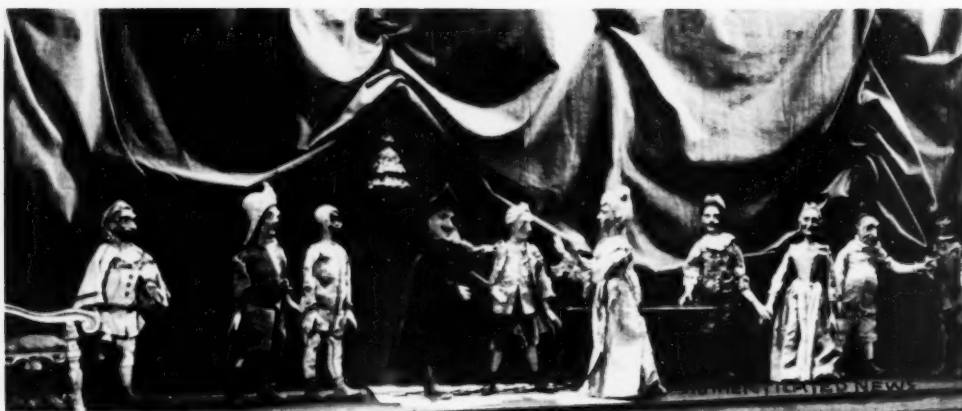
Right: Marionettes for "Bastien and Bastienne"—the remarkable opera written by Mozart at the age of twelve.



Below: Street of a Mediterranean city from Wohmann's revolving stage.



stage, aims at lasting effect, with the most primitive property accommodations. Primitivity is alien to the nature of the marionette in which resides a strain of the great and grandiose, a disposition to the magical, the charming, the display of splendor, but also a strain of the soaring and the effortless. And here we have the antithesis of the problematic. That which can scarcely be portrayed on the human stage, that which requires incomparably large investment and equipment and sorely presses the limits of our modern stage technique, shrinks almost to "problemlessness" on the marionette stage, or confines itself within the bounds of the representable. Therein the marionette stage, in its dramaturgic stipulations, stands in further contrast to the human stage.



Mozart and Goethe wrote and composed for such marionettes as these used in Italy, France, and the German principalities during the 18th Century. From the Cooper Union Collection.

The critic of the puppet play—and this is true of director and players as well—must know and take into account the puppets' limitations as well as their possibilities, which restrict them or carry them beyond man. He must not forget that the puppet's fixed facial expression requires a much greater physical adaptability of the puppet, requires much more visible gestures than the human actor needs, and all the more so because the words, spoken behind the puppet stage, naturally follow a different sound direction and assume a tone color different from words coming directly from the mouth of a speaking actor. If the puppet play author lacks the imagination to express the "nonportrayable" through other artistic and technical stage means, he can never awaken in the spectator the mood and feeling which is aroused in a human presentation. He must have a keen awareness that the puppet does not possess its own life as does man, and consequently cannot behave of its own accord but receives life from the outside, in the case of the marionette, and,

in the case of the hand puppet, through the hand of the player inside the puppet. The spectator always evaluates the puppet as a puppet, in spite of everything, not as a dwarfed man. For this reason one must not make it, or let it become, a mere copy of man, but must maintain its integrity as a marionette or a hand puppet. That, too, is a part of puppet play dramaturgy.

Puppet stages of all three types—marionette, hand puppet, and shadow—which are meant to be more than pleasant entertainment must wrestle with the artistic experience no less seriously than does the human stage. For them, also, the goal of each play must be to give to the author's work, be it tragic or comic, that consecration and inner liberating form which deeply moves and elevates man, whether in serious or in jocular vein, and raises the view beyond the everyday into the far reaches of genuine art. Dramaturgy shall be a building stone to this end as, indeed, a master portrait needs the master's frame in order to achieve full effect.

Some of the most elaborate modern marionettes are those of the Manteco family of New York City. This vast array was made entirely by hand by the late "Papa" Manteco who brought many of the marionettes from his native Italy. The miniature armor, which he beat out in his workshop, is made in sections so that in combat scenes it may be ripped off by the adversary's sword and then replaced for the next scene. His wife, Caterina, who still works with the company made all of the finely embroidered silk costumes.



SEVENTH GRADE PUPPET SHOW

MARNETTA SOUDER,
SUPERVISOR

RUTH S. BROCKWELL and
FRANCES B. SMITH,
TEACHERS

NEWPORT NEWS,
VIRGINIA



OUR annual puppet show in the Stonewall Jackson School gives seventh grade children creative self-expression at its best, using complete integration in all subjects and departments, especially in language, reading, spelling, music, and art.

In reading, a class committee reports to the group on fairy tales. A vote is taken and the fairy story receiving the most votes is selected to be dramatized for the show. Another committee is then formed to write the play which is done in their best dramatic style. The play is read to the class and changes made according to suggestions from the group. Then comes the most exciting time—the selection of speaking parts. This is a deserved honor and the players are selected after many tryouts according to voice quality.

At this time the music period is devoted to the music in the play. Folk songs that portray the mood of the story are selected and verses written to further the action of the play are composed. These songs are learned by the group and many times are used as solos by the leading characters. A student is selected as pianist. This student plays all accompaniments, composes and selects music to set the mood for the play.

At the same time in art class the children make the puppets of papier-mâché. A list of characters is selected and each child decides upon a puppet. Anyone who makes two puppets may choose one to keep as his own after the play. The puppets are then dressed. After the

puppets are finished the art class designs and paints a frieze depicting the scenes of the story. This frieze is placed in the cafeteria where it is enjoyed by all children. The class also selects members of the group to design and paint scenery for the puppet stage.

The puppet show demands practice, practice, and practice. The learning of lines and bringing the puppets to life in character and action require such practice. But, in spite of the hard work involved, the puppets fascinate the pupils who have a personal feeling for each puppet and its part in making the play a success.

In the 1950-51 session "Rumpelstiltskin" was given. "Cinderella," "Hansel and Gretel," "Snow White and the Seven Dwarfs," and "Beauty and the Beast," are among some of the stories dramatized by the seventh grade children in Stonewall Jackson School. These plays were given for all the children in the building and carried to other schools in the city. Special performances were enjoyed by Parent-Teacher Associations.

When the pupils evaluate this activity they stress the fun they have as well as the cooperative spirit needed to make the play a success. Players, musicians, artists, and stage mechanics must all work as a team. They realize that all work done, no matter how small, adds to the success of the activity. Each member of the class has made it a success through his effort added to that of the other members of his class.

FUNCTIONAL CREATIVITY IN THE JUNIOR HIGH SCHOOL

KATHRYN MACHEK and
DOROTHY COCKFIELD
ROCKFORD, ILLINOIS

Art has individual benefits as students learn to make wise personal choices of forms, color, and balance in creative brush painting, as seen at right, or finger painting expressions, as below.



LIVING is not divided into many unrelated interests but is made up of a continual flow of interwoven activities. Education has come to recognize the necessity of integration to learning. Art is one subject which is impossible to separate from other subjects. The integration of art within the school is vital to the full clarification and understanding of all subjects. It also strengthens democratic relations between teacher and students.

In junior high school we have the transition between the elementary grades and senior high school. It is here that pupils of various trainings and backgrounds are brought together to adjust themselves to more freedom, to find their interests, to have individual differences recognized, and to have the opportunity for exploration which junior high school offers. Wise guidance and direction in art

experiences will help produce better citizens with the desire to function as a part of American life.

The functional creative art program at the junior high school level makes many demands. These are a few of the most urgent: a well-trained and willing staff, adequate room facilities, not-too-large classes, variety of art materials and media, visual aids equipment, and a correlation with other departments within the school and with outside community interests.

During a period of over twenty years our art department has enlarged from the two original rooms with two teachers to four rooms with three teachers. The two original art rooms are 22 feet wide by 40 feet long and are equipped with six long, stationary tables, each containing two water faucets and a water drain. The rear wall of each room consists of approximately two hundred metal-lined drawers, 12 by 15 by 4 inches, for pupils' equipment. These drawers may be taken, during class period, to the table and inserted in the spaces provided. The north walls are entirely taken up by windows and the two remaining walls contain the cupboards, blackboards, bulletin boards, doors, and sink for cleaning of art materials. At the front is a large work counter 36 inches high by 3 feet wide and 9 feet long with drawers for supplies.

The third art room was originally a classroom but was converted into an art room similar to the two original rooms. Several years ago the need for a ceramics room was felt so strongly by the administration, art teachers, and parents that the newest addition has been the ceramics room. This room was created from a small classroom across the hall from the art rooms. It contains counters with cupboard space below on two sides of the room, a deep-well sink, and a large, gas-fired kiln in one



BLOCK PRINTING, A GROUP ACTIVITY PUBLICATION

The Rockford Junior High School takes advantage of the possibilities of integrating its art activities with both school and community interests.

HALLOWEEN WINDOW PAINTING

An example of integration stimulated by outside sources.

corner. There are six linoleum-topped tables with seating space for thirty-six pupils. Rather than have metal-lined cupboards, as was originally planned, for the storage of unfinished pottery pieces, we use galvanized metal boxes, 13 by 18 inches and 5 to 8 inches high with metal covers, which we have found easier to handle. These boxes are rustproof and airtight and are set on the counters where pupils have easy access to them.

One large bulletin board and one well-lighted, glass-doored case for displaying craft projects are located in the hall and are used for especially good student work. These display facilities have done much to encourage the pupils to use their initiative and skill.

In our junior high school, art is a required subject in the seventh grade where each pupil has art three 50-minute periods a week one semester, and two the next semester. In the eighth and ninth grades, art is elective. We offer four semesters of elective art and four semesters of elective craft. Our craft courses were introduced about twelve years ago when a demand for this type of art was indicated by a desire of the pupils themselves and also as preparation for future leisure-time pursuits. These courses have proved very popular and have helped to hold many students in the art department who would otherwise have dropped.

In our elective art classes we try to give the students a chance to experiment with many art materials and techniques, and at the same time get an understanding of the main principles of art. We consider the pupil's appreciation and understanding, plus his continual desire for skill and technique, as a background for our planning. An understanding of composition, color, design, and appreciation is gained through an indirect approach. Individual differences must always be taken into consideration: we do not want a mass production system but one in which each student is an individual and expresses himself through his art.



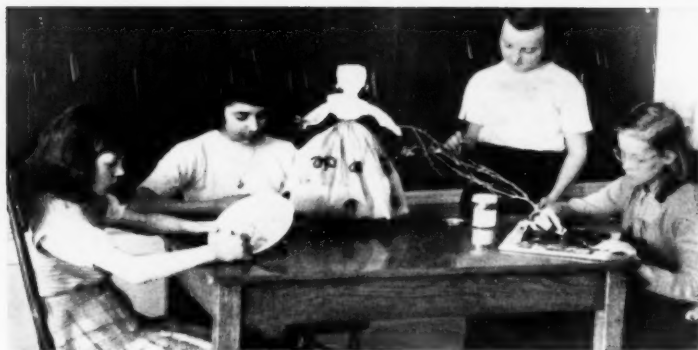
Our art curriculum is never static. It is an evolving one based upon fundamental principles and techniques. Problems are derived from student interests and capacities as well as school and community needs. Our program has to be flexible to work with other departments. We take advantage of all possibilities which come up and try to fit our program to student and community interests. The program is motivated and stimulated by these outside sources. Craft classes follow the same general course as the art classes and art principles are strongly emphasized in the making of craft objects.

This year, one art class made a project of decorating our model apartment for the faculty tea given by the home economics department. Unique decorations were made from colored plastic, aluminum foil, and metal shavings. Invitations were designed, made, and sent to each faculty member. There is a constant demand for program covers: the Christmas program, class plays, operettas, American Education Week, and parents' nights are all interesting in subject matter and call for good designing. Such a problem is a challenge to a student to put forth his best in ideas and skill.

(Continued on page 8-a)

ART IN THE ELEMENTARY SCHOOL

AMY ELIZABETH JENSEN
WAUSAU, WISCONSIN



Group activities based on social studies aid in the study of history as well as help improve the child's ability to express himself while cooperating with others.

Individual or home interests are developed and appreciation of workmanship gained through craft problems.

AN impartial art program in the elementary grades, one that recognizes and satisfies the needs of all the children, can greatly improve a school. It can set the whole emotional and social atmosphere; better conditions for creative living and learning; guide pupils in their behavior; develop special talents and abilities; provide children with stimulating recreational interests; bring beauty to the home and community; and result in many desirable concomitant learnings.

Because children spend so many of their waking hours in school, they and the entire staff should discuss the needs and set the goals for making it as attractive in a physical and aesthetic way as possible. A building, no matter how old and dilapidated, can, through the cooperative efforts of pupils, parents, teachers, and administrators, be made attractive. If funds are limited, materials from home can be salvaged and those in the community can be utilized. It is surprising how many things can be obtained merely for the asking.

Somewhere there should be a workshop where a group of young carpenters, assisted by fathers, manual training instructors, or other helpers, can build and decorate simple window seats, bookshelves, cabinets, and chests for holding various kinds of equipment and supplies, and other necessary pieces.

There should be shelves, exhibit cases, tables, easels, bulletin boards, and other areas where frequently-changed work of the children can be displayed and where people in the community can share their art products and possessions.

Accessories can help to give a homelike appearance to a school—hangings, friezes, pictures of various kinds, masks, and other wall decorations; curtains, cushions, and chairbacks; receptacles for flowers and plants; figures, book ends, etc. There should also be many live and growing things—interesting fish in an aquarium, turtles in a terrarium, garden arrangements, and other things brought in from time to time to add beauty and interest.

No subject has greater therapeutic value or offers better opportunities for the guidance of children. Like music, it seems to bring out the best in them. The shy, the physically handicapped, the mentally retarded, and the emotionally disturbed can, through their development in art, be helped to feel that they are making worth-while contributions. By capitalizing on their success in this field, they are given a needed sense of security. Superior children can be given additional work as part of their enrichment programs. Overly-active or aggressive ones can be assigned to projects that keep them busily and profitably occupied. The poverty-stricken can have beauty brought to their lives, adding joy to an otherwise drab existence. All children need art as a means of self-expression and self-appreciation.

Those with proclivities in art and who may follow it as a vocation can be given a wide variety of experiences, using many media and employing many techniques. They can be encouraged to pursue further study, and their parents can be informed of their special interests so they can plan for them. In these classes are the portrait



As seen at left—illustration of stories allows for personal interpretation and the development of full understanding so vital in relation to reading courses.



Handicraft construction interrelates and enlivens the presentation of natural science study. At right, a student shows hand-drawn slides in a projector box. Obviously, interest is high.

painters, sculptors, muralists, architects, furniture designers, and other artists who will create beauty in the future, building upon the past. The little girl who is always making costumes for paper dolls may become a fashion designer; the boy who likes to construct model buildings may some day plan a skyscraper; and one who enjoys making posters for school affairs may enter the commercial advertising field. All can be started on their vocational ways.

Unfavorable influences of the children's complex, conflicting environment can be counteracted with wholesome, worth-while, stimulating art activities, and through such a program of prevention, the delinquency problem is lessened. With art as one resource for occupying leisure time, they need never want for something to do.

By the heightening of their powers of observation, they can appreciate the loveliness of the things about them, thus opening one window to the world of natural and man-made beauty. They can spend many hours applying and increasing their knowledge, broadening their experiences, visiting galleries and other places to enjoy the works of others, or pursuing further individual study. Through art, children can enjoy riches beyond measure.

The integrated art program results in the following valuable direct and incidental learnings:

Children are encouraged to express their personalities and individualities.

They are given an opportunity to share their talents and recognize and appreciate those of others.

They are helped to set high but attainable standards, carrying plans to completion, taking pride in work well done, and becoming more discriminating and self-critical.

They learn to use and care for tools, material, and equipment, giving them a sense of responsibility and an actual experience in conservation.

Through the study of the work of the masters and in the creation of their own products, they acquire a philosophy of art.

Opportunity is given for the ingenious solving of problems and the making of wise selections for solution of them.

Behavior is channeled by relieving the children from frustrations, lessening restraints, releasing emotions, and building upon the principle of a measure of success for each and all.

Cooperating with each other and sharing ideas, plans, and work make for better group-living, improving the whole social structure.

School subjects are unified by correlating them with art, making them more vital, realistic, and interesting.

A definite contribution is made to the vocational guidance program.

Individual and group interest in creating an artistic and cultural environment in school carries over into the home and community, resulting in improved standards of living and in the quality of life itself.



AN ART SERVICE SQUAD

RAY P. FIRESTONE
HARRISBURG, PENNSYLVANIA

NCESSITY is still the mother of invention. Out of a real need for some sort of system of organization our idea for an art service squad was born.

Like all art departments in our present-day high schools, ours is continually called upon to produce a large variety of near-commercial art pieces through the school year. We are rarely overlooked by a single department, extra-curricular activity, or club. At certain times of the year our burdens are extremely heavy. During the football season, come all those subscription campaigns for school publications and other activities which keep us gasping for our breath and for time. Then there are always those special shows for P.T.A. meetings, Christmas pageants, band and orchestra concerts, May Day festivities, annual class plays, and the graduation programs which require a tremendous amount of stagecraft and theater arts. Dare we mention POSTERS! Any art teacher could compile a list of posters executed in one year alone which would be as long as his arm. These are only some of the larger projects for which an art department is called upon. Besides these, there are innumerable classroom teaching aids, maps, charts, and the like. We oftentimes wondered how we succeeded in finishing them all, and on time!

It was out of a fine spirit and the sincere desire to be of service that our Art Service Squad was created by a group of juniors last year. As a result we have had such congratulatory remarks from faculty members as, "How in the world do you ever get everything done?" and "What do you have in there—a secret atomic art production machine?"

The next fall, as students came to schedule their art classes, each was given a simple questionnaire which included a short description of the Art Service Squad—

NEED BECAME THE NATURAL INTEGRATOR OF ART IN A HIGH SCHOOL PROGRAM

would they be interested in belonging and what was their scholastic average? Prior to this our enthusiastic and cooperative principal had been consulted and the basis for the new organization was laid. It was decided that in order to be an effective organization there should be certain restrictive measures and the main one was that, to be considered eligible, an art student would need to have a scholastic average of "B" in the previous semester. This, as a matter of fact, has become one of the most worth-while factors in our plan. It is a foregone conclusion that art-inclined high school students frequently have a noticeable lack of interest in other subjects. This is most unfortunate, since today the field of commercial art and illustration more than ever before requires a full and well-rounded knowledge of all subject matter.

This scholastic requirement had an immediate and excellent effect upon the eligible students on the squad as well as no less than six of our more talented art students who were noticeably absent. However, when the second semester started, all but one of the six had buckled down and were able to happily inform us of the fact that they had achieved the necessary average and sought membership for the Art Service Squad!

Our first year has been one of trial and error. We were fortunate in hitting upon a few basic fundamentals which are necessary in any good organization. The first and still most important is that all the members be thoroughly instilled with the idea of SERVICE. The squad quickly visualized the tremendous educational values of our service in all departments of the school and the faculty was immediately receptive and most encouraging.

The second factor is that the squad should belong to the students! Every senior member of the squad is automati-

cally a member of what we call the "Steering Committee." This group of seven of the most experienced students makes up the few necessary officers and, as a whole, decides the simple policies of the entire squad.

It became apparent early in the fall that we needed some system of distinguishing our squad members and perhaps even classifying them. The Steering Committee decided that each member should record his time spent on an assigned job and which type of art job he does best. This has been helpful in assigning art jobs, estimating how long it might take, and allowing us to assign jobs to the students who like to do one type of art better than another.

Simple blanks entitled, "Request for Art Service" were distributed to the entire faculty. The blank asked for the essential information: copy, size, number, when needed, etc. The student-director of the squad checked the incoming file daily and made such assignments to members as necessary for the day. Each request was given a number. Then, on a large chart in our squad workshop, we recorded them by name and in the order received. In this simple manner we were able to keep track of a job and see at a glance which needed attention or, if one took too long, to assign another squad member to help speed up the completion. Of course, larger projects such as stage scenery required the help of all members. But the smaller jobs were never overlooked, even then.

- Here are a few of the art jobs performed early last year:
- 30—8- by 10-inches football bleacher signs, Athletic Association—18 hours
 - 5—22- by 28-inches Pep Rally Posters, Cheer Leaders—12 hours
 - 1—22- by 28-inches Color Chart and 150 mimeos, Home Economics Department—7 hours
 - 32—Typewriter Covers numbered, Commercial Department—10 hours
 - 4—17- by 22-inches Bond Issue Posters, School Board—34 hours

- 8—22- by 28-inches Subscription Campaign Posters, Founder Magazine—7 hours
- 2—3- by 8-foot Band Show Signs, Band—11 hours

With the new semester came new members and new problems. We discovered that, as the squad works at a tremendous speed, new members were apt to be left in a whirl and so sat back, rather than get into the swing of things. Now, the Steering Committee, acting as instructors, puts the new members through a short training period on the methods and function of the squad. The Steering Committee formulated a constitution and began to devise methods of raising funds for possible awards. A design was created, made into a rubber stamp, and now appears discreetly on the back of all our posters and displays. A membership card was printed and presented to each proud member of the squad. We also discovered that we had many unknown friends who have been instrumental in securing for us certain art tools and equipment which we had only dared dream about up to this time. One of these is a complete commercial-size silk screen unit. A few weeks after periods of fascinating experimentation the squad turned out a rush order of 62 two-color silk screened posters for a college night affair, followed by 70 posters in three colors for the senior class night of plays, employing the marvelous phosphorous glowing silk screen paint.

Our Art Service Squad has met a great need; it has performed an outstanding service for our entire school program; it has unquestionably stimulated and aroused interest in the value of art in education and in everyday living; and, finally, it has given its members a real sense of well-being through service for others.

While we realize that, undoubtedly, elsewhere art teachers and students have either felt a need for this sort of service or have tried perhaps a similar plan, we feel we have been very successful and want to share with you by answering your questions or giving more information.

A part of the stage set designed by the Art Service Squad, for the Christmas pageant. This is the altar and stained glass window which involved intense research to make it authentic to 16th Century England.



CARTONS PARADE

AN EIGHTH GRADE LAUNCHES A CLEAN-UP WEEK

HELEN LEEDS HAWKEY
McMECHEN,
WEST VIRGINIA



AT a meeting with the city council, the mayor agreed to issue a proclamation setting a certain week in April as Clean-up, Fix-up Week. In addition, the council voted to replace worn-out trash containers and place additional ones at various points in the city.

A junior mayor and school council were elected by our upper grades, in an election conducted very much the same as that of the city, to make necessary plans for the schools' participation in this community project. Several council meetings were held with the junior mayor in charge and activities were outlined, including a visit to the city council, a poster contest, candy sale, store window displays, and parade.

The art classes of the fifth grade through the eighth grade used class periods to plan and make posters carrying ideas pertaining to the project. The three students making the best posters in each grade were awarded prizes from the profit of the homemade candy sale. The posters were then placed in store windows as advertising. A form letter was composed and sent to the businessmen, asking permission to put the posters in store windows along with the displays placed there by the stores themselves. These displays were later judged by class committees, and winners were awarded ribbons.

To encourage the residents to cooperate, pamphlets, printed on the school ditto machine, were distributed to all the homes, urging occupants to clean up, paint up, and fix up. The seventh grade assisted in the distribution.

Fantastic heads and animals, posters, hats, and signs made in the art classes gave a touch of gaiety to the parade. About three hundred people marched over a route planned and mapped out by the class. So that each group knew where it would appear in the line-up, a large drawing was placed on the board in the classroom, with the chairman of each section making a sketch of the

participants, which proved to be quite entertaining. The parade was arranged so that something unusual or amusing would appear throughout the line-up.

As we were handicapped by lack of material, cartons of various sizes were pressed into service. Grotesque heads of papier-mâché were made to lend a carnival touch to the parade. Wads of papier-mâché were placed on cardboard cartons and fastened with strips of paper dipped in starch. High cheekbones, long noses, and large ears were quite simple to apply. While still wet, the heads were given a coat of flesh-colored paint and allowed to dry, then the features were painted.

Fine horses, jeeps, and other vehicles were also made from cartons. In making a horse, a large carton was chosen for the body to which a long, narrow carton was attached for the neck. A paper bag, stuffed with newspaper, glued on the end of this, made a highly satisfactory head. A mane of brown paper cut in narrow strips was added, and brown paper ears. The face was painted; raffia made a natural-looking tail. To make the horses walk, a hole was cut in the center of the large carton, the bottom cut out, a child stepped in, and the horse walked.

From this experience we found that different-sized cartons could be fashioned into almost any kind of an animal desired, including elephants and giraffes. One giraffe was mounted on wheels, painted natural colors, and gave much delight to its creators. Often three or four youngsters worked on the same animal.

As a climax to this activity, the junior mayor gave a short talk, awarded the poster contest prizes and, with his helpers, gave yardsticks and pocket mirrors to all present.

This project proved very successful not only in making the youngsters community-minded but in integrating the study of art, English, arithmetic, and spelling.



Pupils used chalk to transfer their sketches freehand to the large mural paper.

SEEING HISTORY THROUGH ART

NINA CHRISTIE
NEWARK, NEW JERSEY

APPRECIATION of the beauty to be found in past and present civilizations and the difficulties under which it was attained makes a child conscious of the good and bad that he frequently sees. The habit of judging by the child should begin early both for his own aesthetic satisfaction and for the good of his home and community. His trips to the local art museum become ever so much more fruitful if, through his study of the history of art, he is able to interpret some of the meanings he sees depicted in the works of art to be found there.

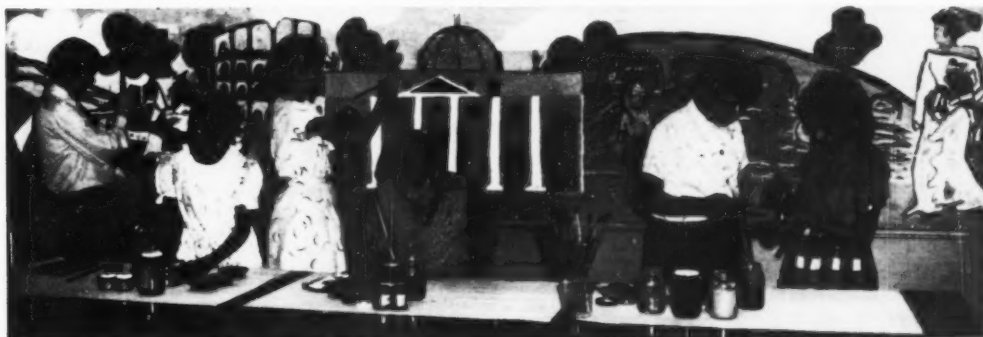
Through such study the child will gradually begin to see that it is again the artist quality in the people that has caused the thread of fine art to be woven into the fabric of life and which has made it more beautiful, understandable, and mysteriously wonderful.

As each period of history was studied, our pupils worked out a mural depicting the life of that period. As

they advanced with their sketches they learned a great deal about linear composition and design and how to draw directly on a very large scale. They incorporated into their mural some of the historic motifs of the specific period. The colors were kept subtle and applied in a flat style.

In order to share their learnings with the rest of the school and to acquaint the other children with the murals which were now a definite part of the school's wall decoration, the pupils worked out a series of lectures on the subjects depicted there. They drew on their research experience and a schedule was arranged with the classroom teacher whereby certain pupils could be free for short periods once or twice during the week. Following this, notes were sent to the teachers in the various classrooms telling them the murals were completed, and of the service available to them in the form of a young lecturer. A copy of the schedule for lectures was enclosed. This drew a ready response, some groups preferring it to an assembly program. In some instances there were requests from some classes for repeat performances.

The pupils experienced a splendid feeling of well-being for were they not contributing as school citizens to the school in more ways than one? And how those murals did brighten up the corridors!



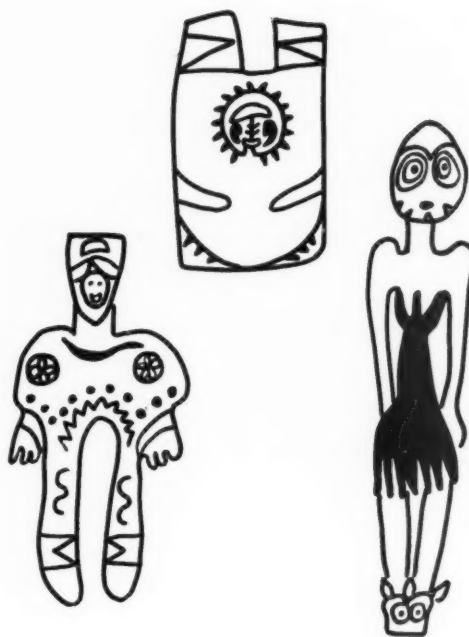
INTEGRATION BECOMES ALIVE

WILLIAM BEALMER, DIRECTOR OF ART
EILEEN HERZEL, ART TEACHER
LUCILLE KERWIN, ROOM TEACHER
RIVER FOREST, ILLINOIS

MUCH has been said concerning the value and importance of integration in the art program. In the next few paragraphs I would like to say something about the integration of art and the social studies program. There have been many concepts of what integration is all about. For example, it would seem by some integrated activities that it consists of nothing more than the duplication of some period in history or the making of some actual object in past history.

The advocates of this type of integration, when studying early American life, would have children make a replica of the "Mayflower," or draw pictures of the Pilgrims landing on Plymouth Rock, or of how they dressed.

Let us stop and analyze this type of integrated program. Is there any value in drawing pictures of periods in history as history tells us? Or can a child really express himself concerning incidents so far removed from his normal life? This type of integration certainly leaves nothing for the child to do but draw or construct as the



Each child interpreted his own feelings by making sketches of what appealed to him most.

pictures in books indicate they should be constructed. It would seem that this method in no way puts the child in a situation where he can find himself related to early American life.

Integration must go deeper than the mere making of projects as directed by the teacher or as shown in history books. It must reach into the child so that he is able to put himself into the situation of a knight or a pirate. The child must be stimulated to imagine how he might look if he were a knight or a pirate. Integration must say to the child: You have studied about this episode in history. Now what does it mean to you? What do you feel from having talked about it? What can you make or draw that suggests the particular period to you? Instead of telling a child to draw how the Indians lived, how the Eskimos dressed, how the knights fought, how the mail was carried in pioneer America, or how the people live in South America, ask him, for example, to imagine himself as an Indian and let him tell you what he thinks he might do, eat, and wear if he were an Indian.

Creative art projects will develop from this type of approach because:

It places the child in the situation.

It makes him think and solve his own problems and not rely on the pictures and illustrative material shown him.



A sixth grader arranges plaster, clay and paper masks. Notice the size and variety of shapes created by the students.



The drawings on these two pages are typical of the type of notes taken by the children while visiting the museum.

It makes him create an object which becomes a living thing today, even though based on past history.

It gives every child a chance to see and express his own concept of some particular situation in past history.

Illustrative material in many cases can be a hindrance to creative art. It can cause too much reliance by the child on the actual picturing of the event. Art galleries and museums are excellent for exploring and seeing various phases of past cultures. Many communities are not fortunate enough to be near galleries or museums but in every town there is undoubtedly some available source material which could be discovered by the art teacher. It may be a collection of old American bottles, a collection of shells or Indian rocks, early American furniture, old dresses and hats, guns, or numerous other objects. These can become valuable to the child if he is allowed to see and ask questions about them.

Naturally, the best source and inspiration for children are the art galleries and historical museums. Children enjoy going to the museums, especially the Field Museum in Chicago. Recently a group of sixth grade students visited the museum where they were allowed to look freely at masks of the various tribes. Here was an attempt at integrating with the social studies a unit on Belgian Congo and African culture. No discussion was held except when a child had a question to ask; instead, each child carried a sketching pad and crayons for drawing those masks which appealed to him most. Many of them noticed the design qualities, materials used, and the color schemes. No attempt was made to keep the group cen-

tered around the same displays, but instead an effort was made to make them feel free to wander and look. These children came back to school ready to make masks. They were not inclined to make the masks they saw at the museum; they wanted to make their own masks, using the ideas from their museum trip. The drawings made at the museum were displayed, but in no case did any child want to duplicate one of the masks he had seen at the museum. They had seen the African way of making and designing masks, and now they wanted to make their own.

A large assortment of materials was made available for the mask making—paper for papier-mâché, wire, wood, plaster, yarn, raffia, paint, light bulbs, clay, and sticks. Some worked their ideas into plaster masks. Others used cardboard, and others constructed of wood. Many students became so engrossed in the activity that they worked weeks on various masks of different materials. Mainly their interest increased because to them this activity was current and not happening hundreds of years ago. They probably remembered the historical masks but they had put themselves in the place of the natives and were constructing their own masks which were contemporary in feeling.

Naturally, the making of masks is a project in which it is easier to interest a group than some activities, but this same type of integration will work for any country or period with which you want to tie social studies with the art program. The same is true of any integration that may be carried on in connection with music, science, geography, and literature.

To integrate for the sake of integration is of little or no value, but to integrate so the child may interpret his feelings, his reactions, and his expressions can be of great value to the child, the school, and the art program.



A group and its art teacher admire a very original plaster mask. Notice the use of such scrap materials as a light bulb eye, yarn and rope hair, and raffia beard.

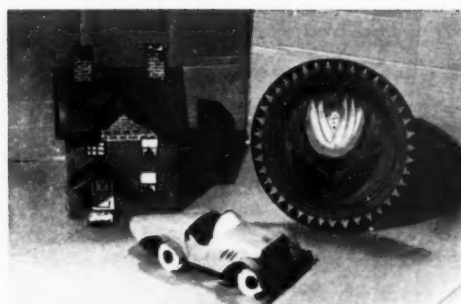
MAKING ART ATTRACTIVE

VINCENT JAMES RUNFOLA
N.S. PITTSBURGH, PENNSYLVANIA

THE Stephen Foster Community Center's main function is to keep the children off the streets. It is a place to burn up the excess energy which nature has so abundantly provided. It is a place where the child is taught, through supervised activity, to get along with other children and with society in general.

Creating an interest in art has kept many a teacher burning lights till the wee small hours of the morning. At the Center we have been fortunate in that many of the art examples we have worked on till the wee hours have captured the fancy of some child. This is satisfaction indeed!

In a public school the children are separated in age groups and have a certain period for art. In a community center set-up, such as ours, the children come and go as their fancies sway them. It is thus imperative that methods be devised to arouse their interest. The approach to art must be made as attractive as possible; otherwise, the leader is left with an empty room. As for telling the children that the evening will be devoted to drawing and painting, wild horses wouldn't get most of them within ten feet of the door! Of course, there are a few who came



Such examples as these are used to attract the students to the art activities offered in our community program.



Author and pupil discuss a decorative window to be used as part of a holiday display.

because they really like to draw or paint, but these are not enough to make up a class.

At Foster we have been solving this problem in various ways. One way found highly successful has been the making of some objects which entail the use of drawing and color. They must be attractive so that the children, on seeing them, will want to make them to take home. Such examples act as window dressing. The children come and look and generally decide that they want to try. Some may need step-by-step directions. After two or three come in and start working, the room gradually fills. We have had as few as six and as many as thirty or forty at one time. There is no coercion. They come in because there is something that has attracted them.

After using step-by-step instruction for various objects they gradually lose their fear or dislike for drawing and painting. They begin to ask questions. The desire to know takes hold and soon the expected question is asked! "May I draw something?" After much trying and erasing they come and ask how to draw a house or a tree or other objects. Now is the time to ask them if they would be interested in a drawing class. Nine times out of ten the answer is in the affirmative. They are then told that if a group of ten or twelve can be called together they can have a class in drawing. An evening is picked that suits the majority and—we're off!

Another method of arousing interest is to have the children work on things that have a practical value. For instance, a boy or girl will ask to make a scrapbook or the cover for a book; or they tell me that they are studying some particular subject at school, perhaps geography. By talking to them, enough interest is aroused for them to want to make a mural or to try paper sculpture for costumes. Our object is to try to integrate their work at Stephen Foster Community Center with the work at school.

(Continued on page 8-a)

PERSONAL INTERESTS SPUR ART

JESSIE TODD
UNIVERSITY OF CHICAGO

Nancy's intense interest in animals gives real meaning to her exhibit near the school library door. It is, of course, a satisfying experience to see her work so displayed.



Above we see Nancy at work painting both her horse and dog, Angus, in typical surroundings.

At center right, she works carefully and thoughtfully as she paints the shadow in the foreground of her picture.

Nancy then pins the painting on the bulletin board, as seen at right. After studying the legs she adds her horse's socks. There is a horse on the other side of the fence. These white fences are typical of prosperous farms in Illinois.





Part of the Art Bazaar held in the department store by the Heart Association.

EVALUATING THE SCHOOL EXHIBIT

ANNA DUNSER
MAPLEWOOD, MISSOURI

IN THE evaluation of exhibits of school children's art work the teacher will do well to look carefully at disadvantages as well as the advantages. The harm that can come from displaying children's work lies in the competition that may be inherent in the exhibit. If the best work is chosen as a reward or to show that some children do better work than others there may be undesirable consequences which can be explained in the words of the children: "Bill is an artist," "John is the artist in our room," "Have Jim draw the people in our mural, he is the artist." And a corollary of this is, "I can't do anything in art," "I am not an artist; no use for me to try."

This effect of competition in art even reaches the home. Parents say, "Joan has no talent," "I don't expect my child to do anything in art," or "Bob's efforts are really funny."

Exhibits, if they are competitive, may break down all that the art teacher has been trying to build: the feeling that everyone can express himself in his own way through art materials—including words, sounds, and motions—and benefit by the freedom, pride, and courage it brings. On the other hand, displays of children's art work can serve several purposes. The work of the children of one lesson, or one day, is tacked on the corkboard for evaluation. A child evaluates his own work by comparing it with what he has done before or he silently compares his work with that of the other children and suffers no embarrassment.

Consider such procedure in the adult artist. He rushes to the museum or gallery to see his work in the midst of many other creations. Seeing it from a distance, and glancing from it to others and back again, gives the artist a new perspective. He sees his work as though for the

first time, or as though it were the work of some other person. Every artist wishes for this new perspective so that he can evaluate his own work. When it is not possible to enter his new work in an exhibit immediately upon its completion, he resorts to many devices to see his work objectively. He may look at it upside down to study the pattern of light and dark. He may view it in a mirror to see it in reverse. He stands it as far away as the limits of his studio permit. And eventually time removes him from close contact and he can see more objectively after a day or two or several months. Of course, the adult may suffer some disappointment if his painting does not take first place but if he is painting for recreation and personal satisfaction he won't be too much disturbed by the opinions of judges.

The child, too, should be led to feel that his work is his own expression and that it is fun. The child as well as the adult can benefit by seeing his efforts displayed at a distance and among the works of others. The classroom teacher or the art teacher who produces no art herself may not sense the importance of these displays of all the children's work. She knows about it but doesn't feel it and hence may neglect this important part of art teaching. Sometimes a teacher will have one child or a group stand up in front of the room and show their work to the other children. Some good is accomplished. The children have had an audience which is good for their self-esteem but this is not enough. The children should see their own work, and at a distance, beside that of the other children.

The art work is displayed in the classroom, too, to make the room more cheerful. The bright colors of children's work is much more uplifting than the dull reproduc-

tions of masterpieces which, through constantly being there, are not seen at all. The pupils' paintings can be changed often and will be noticed. Parents and other visitors can enjoy the work when it is on the wall. Parents can see the pictures made by their own children and see it among the others. It might be expected that some parents would be embarrassed at such an exhibit but often it convinces the parent that children are all very much alike in their possession of artistic talent, that the other children's creations are "funny-looking," too.

When exhibits are held especially for parents and visitors, all of the pupils should be represented. Teachers, however, have other reasons to show children's art efforts. Sometimes it is for the purpose of informing or inspiring other teachers who have had less experience in the field of art education.

An example of such an exhibit was one arranged in the cafeteria by elementary teachers of West Richmond School on the occasion of the County Art Club meeting. The Club is made up of elementary classroom teachers and meets in different school districts each month. In West Richmond School there is no special art teacher so each teacher is responsible for the art work done by her pupils who therefore had every opportunity to do integrated work. Though the exhibit was not a required part of the meeting the teachers arranged the display through pride in the work and through a desire to help other teachers. And, to make the showing as helpful as possible, the teachers printed large placards explaining the purpose and procedure of each group of pictures and objects. One group of pictures by third grade children was cutouts of animals in black, mounted on white, made in connection with a study of the farm. Cutting the animals in place of drawing them was a new approach and the pictures were therefore original. The cutting brought variety and renewed interest. All around the cafeteria walls were mounted pictures representing work from kindergarten through sixth grade. On tables were the log cabins and adobe huts, made of paper and arranged as villages, which were developed in connection with the study of western settlements. On another table were the knights and ladies of the Middle Ages, in armor and silks. A mural depicted Egyptian history. This exhibit remained several days so members of the P.T.A. could

see it and, of course, the children saw it each time they came for lunch.

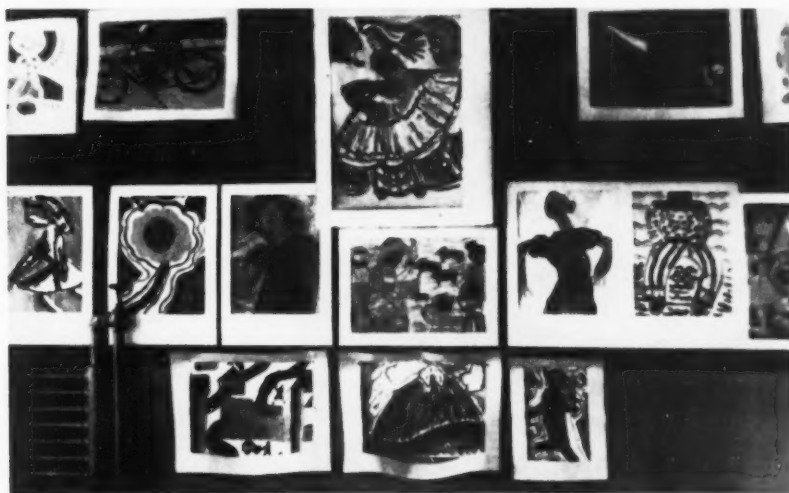
It wasn't possible in this instance to display all of the children's work but the boys and girls understood that the pieces were chosen to represent certain types of lessons. These children were all "artists" from the time they were in kindergarten and there were no special "artists" in their groups. Anyone's work might be chosen to illustrate a point.

In some schools there are art clubs for the children, with voluntary membership. These groups take trips, engage in various activities, and sometimes have special art lessons. Clubs of this kind may have exhibits of their own work without any inhibiting effects on others who know they could have been in it too if they had chosen that field of interest. Of course, if the club were made up of outstanding children, chosen by the teachers, the effect could be disastrous for the whole art program.

In connection with teachers' organizations on a wider scope, exhibits of students' art work are held for the benefit of the group. Teachers take home new inspiration and ideas from the exhibits, especially when they are well-labeled.

Occasionally other organizations seek to conduct art shows of children's work. The teacher should be the judge of the desirability of entering such shows. If it is a contest, the school should have no part in it as a school, but individual children may enter contests voluntarily. The teacher will need to have the fortitude to say no when approached about a contest that is primarily to foster some private cause. Many organizations play upon the fact that they can reach parents most effectively through their children. Any cause that is presented to the pupils by the teacher or a visitor seems a worth-while cause to the children. Then each child must enlist Father's and Mother's help because all of the other children are doing it. And there is no stronger argument. The parents, of course, send their money. Many worthy causes are pushed in this way, too. But it still seems an unfair advantage. If the adults who work for a cause cannot interest the parents directly, should they approach them through the children? Such outside activities quite often break into the teachers' plans and schedules, too.

(Continued on page 10-a)



A classroom display of children's paintings solely for the purpose of discussion and appreciation.

CLOSE HARMONY

INDUSTRIAL ART — ART — HOMEMAKING

M. LUCILLE DURFEE and
FANNIE E. HUMPHREY
PHOENIX, ARIZONA

FOR some years it has been one of our major objectives to develop a closer unity between Industrial Art, Art, and Homemaking, as these three departments already have a natural relationship.

The girls in Homemaking were having a "Good Grooming Unit." The article to be made in this unit was an all-purpose bag which might be carried by the over-night visitor, the shopper, the swimmer for her togs in summer, or the baby-sitter.

The girls had been learning about tools in the industrial art shop so it was natural to design their own wooden handles for their bags and cut them on the electric jig saw, sand, drill the holes, and complete them by staining, bleaching, or leaving natural, and putting on a final finish.

In the art class designs for stenciling were being created. Suddenly everyone thought how exciting it would be to immediately use their newly acquired knowledge by stenciling their all-purpose bags, which were to be made in the homemaking class.

A dry tempera was used for the stenciling, because of the great variety of colors available, with a textile liquid for the medium. Only a small amount of paint needs to be mixed at a time since the brush is used very dry. Excess paint may be removed by stroking the brush, holding it in a perpendicular position, several times across a folded newspaper or paper towel. We use small, six-section aluminum paint pans for mixing the dry tempera with the textile liquid as they are easily cleaned with paint thinner.

Indianhead in plain, light colors was selected for the material, due to its rough texture and absorbent qualities. The fabric was laundered first, to make sure it was free from sizing and shrinkage. It was then squared off by very light pencil lines and fastened securely with large, strong pins (hammered in) to a pressed fiberboard which was padded with newspapers.

After the all-over design was completely stenciled, it was taken into the Homemaking Department and completed as a part of the "Good Grooming Unit."



INDUSTRIAL ART

The student uses a jig saw to cut the wooden handle for her all-purpose bag.



MATERIALS

Preparation for stenciling includes the fabric securely fastened to pressed fiberboard padded with newspaper and a small six-section aluminum paint pan for mixing dry tempera with textile liquid. Such pans are easily cleaned with paint thinner, brushes and paint.



ARTCRAFT

The student's original design is applied by dry brush stencil to the light tan fabric. Just a small amount of paint is necessary and excess paint may be removed by stroking the brush across a newspaper or paper towel.

DESIGN

There were many varied and interesting uses of design motifs planned for one color to multicolor stenciling. The printing had to begin at the center fold of the bag and reverse in direction so that figures and animals would be in upright position on both sides of the bag. Fabric which was not so planned had to be cut and seamed at bottom of bag in order to keep motifs in proper position.



SEWING

Finishing the hem on the all-purpose bag before attaching the wooden handles.

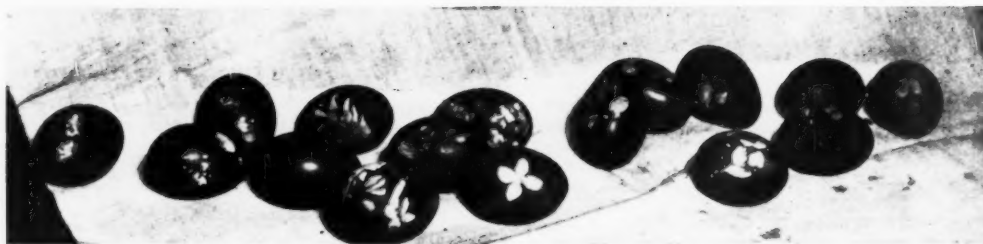
SUCCESS

Janet Burroway, an eighth grade student at Emerson School, with her bag equipped for an evening of baby sitting.



STE. GENEVIEVE EASTER EGGS

MARY HOWARD HIX and
STUDENT TEACHER
MARGARET ESTES,
SOUTHEAST MISSOURI
STATE COLLEGE



I CALL them Ste. Genevieve Eggs because I first saw them and learned to make them in the little town of Ste. Genevieve, Missouri, where the German and French settled so many years ago. They are such fun to make and so lovely and rich in color and design.

Our first step was to start saving red-onion skins. (One might offer to clean the onion bin of his favorite grocer.) We then made trips to the park, woods, and our own yard to collect all of the small, green plants we could find. We hunted for things of different sizes and shapes,

such as clover, violet leaves, ferns, and all sorts of tiny green plants and blossoms, trying to have a variety of sizes and shapes before we started to plan our designs.

Then we cut squares of white cloth large enough to cover an egg completely; we threaded our needles and were ready to begin. Placing a white, uncooked egg in the center of the cloth, we arranged our tiny plants on the egg, thinking about the beauty of the design. We then drew the cloth up tightly around the egg and sewed it firmly into place.

Next our eggs were covered with onion skins and water and gently boiled from thirty minutes to an hour. The longer the eggs boil, the darker and richer in color they will become. We took out some at different times to have a variety of tints and shades.

After the eggs were cool enough to handle we cut away the cloth, removed the plants, and had eggs of unexpected beauty. For a perfect finish we put a tiny bit of oil or shortening on a dry cloth and polished each egg to a high gloss.



Native German women still paint eggs for Easter celebrations. The process used here is a hot wax resist and dye decoration.



Above: A hole is pierced at each end of the egg and, by blowing steadily on one opening, the contents are forced through the hole at the opposite end.



The egg shell is then impaled on a thin rod and held in place with a cork so that the artist may easily turn and control it during decoration.



Brilliant bands of original motifs in strong color contrast make successful egg decorations.



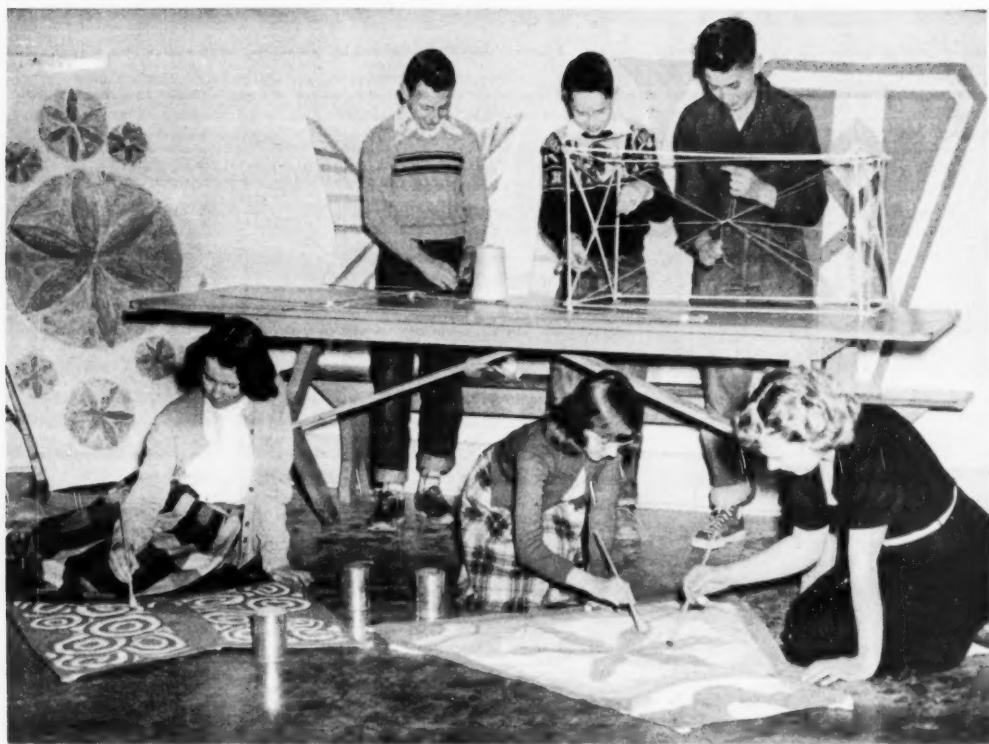
THE EGG TREE

AT THE
METROPOLITAN
MUSEUM OF ART

The first blossoms on the Easter tree at the Metropolitan Museum of Art in New York City each spring are a gross or two of hand-colored eggs. As seen in the pictures, the artists and children who assist in this celebration at the Museum's Junior Division use tempera color for most of today's egg decorations and assist in hanging the eggs.

But the 18th Century Pennsylvania German who originally practiced the custom in America went to the woods and gathered berries, bark, grasses, and herbs for egg dyes. Yellow was obtained from laurel leaves and dye flower; yellow-green from the catkin of poplars; and the bark of blackjack or scrub oak and red maple bark was steeped in boiling water to obtain black.





KITES INTEGRATE

An engrossing art problem for students from the fifth through the eighth grades.

HAROLD J. EVANS
TACOMA, WASHINGTON

ONE of the most engrossing art problems for students from the fifth through the eighth grades is certainly kite construction; in six one-hour periods (plus a seventh for flying!), the students have gone through four excellent art projects: construction design, actual construction, applied design for decoration of the kite, and painting. Interest is keen for both boys and girls; as an art problem it also presents a great deal of human interest; eagerness is at a high point throughout the problem—and there is the rewarding final goal—flying day. Psychologically speaking, it is a very satisfying project.

All the materials needed include a 1- by 6-inch wooden plank, 6 feet long (we used kiln-dried, straight-grained cedar, but any similar wood—pine, fir, or other straight-grained dry wood—would be suitable), a ball of string, white wrapping paper or newspaper, and tempera paint.

Pre-class preparations for the instructor can be concluded in ten or fifteen minutes in the school shops or woodworking class. For a class of approximately twenty-five students, it would be necessary to cut the 1 by 6 plank into about seventy long, thin strips.

The students first sketch the type of kite they would like to construct. Creative interest in kite design can be stimulated by asking the students to design kites that are different from the ordinary diamond-shaped kite, with two crossed sticks, which is found on the commercial market.

In this particular class the students began their kite designing with the basic assumption that any shape of kite would fly, as long as it had balance.

The result was that the class came up with eight or nine basic shapes, with only three or four in the class being actually alike. Geometric designs, worked from the triangle, the star, the rectangle, can be varied in many ways. The length of the sticks required for each individual kite will naturally vary, and can be cut accordingly when the actual construction has begun.

Students were permitted to go ahead with whatever design they chose; balance was achieved later by the bowing of the sticks, by readjusting the length, the weight, or position of the kite tail. Dependent on the type, some kites required lengthening or shortening for balance, some required bits of cloth rather than paper for



On the assumption that any shape of kite would fly so long as it had balance, the class created no less than eight basic shapes.

added weight and, in some cases, the tail of the kite was moved to another section for balance.

When the construction design had been completed, the students chose the sticks required—a star-shaped kite, for instance, may require four, two longer and two shorter. (Length can be determined by the sketch.) Sticks should be gently bowed to insure against later cracking; the wood must be straight-grained. Then they are cut the desired length.

Sticks were placed together, according to the construction design, and tied securely with string, so that the sticks would not move back and forth and change the form. Slits were made at the ends of the sticks, with knives, to permit stringing the contour of the kite form, from end to end, so that the entire kite was taut.

At this point, design for the ornament or decoration of the kite began. Each kite was placed on wrapping paper and the student lightly traced the outline, about an inch wider than the form, to allow for pasting. He then cut it and placed the kite skeleton in the center. The design may be lightly traced on the paper before it is pasted to the kite, but it is advantageous to paste before painting

with tempera; if the design is applied first it may be distorted, as the paint causes the paper to shrink; however, the shrinkage tightens the paper to the form of the kite.

After the paper was pasted on, the 1-inch flap was folded back over the string, leaving the end sticks exposed. Then the painting began. Paints were mixed quite thin, for the more water used the tighter the paper fitted to the kite form.

The flat sticks were then bowed by placing strings through end slots and curving back, bowing as many sticks as needed for balance. The entire surface of the kite must be concave or convex, to catch the wind.

Across the front of the kite, strings from end to end of each stick were attached loosely. Where all the strings crossed, the flying string was attached.

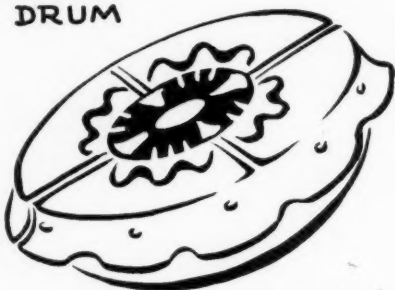
Paper or cloth was cut in long, 1-inch strips for streamer tails and attached to points of the kite where necessary for flying balance. Bright papers or cloth make the streamers very colorful in the air.

A kite-flying contest, with awards for the best flying kite, for the kite of best construction, for the best ornamental design, gained the interest of the entire school.

All kinds of creative designs from texture patterns to panel arrangements following the contour of the kite, formed the kites' decorations, but the bold designs were those which showed up best when the kites were in the air.



BOWL DRUM



Chopping
bowl
crockery
or wooden
tub

BARREL DRUM



WRIST BANDS



Felt or tape
and jingle bells

EM

WHY NOT MAKE MUSICAL INSTRUMENTS

GRACE FITZSIMMONS
WEST ORANGE, NEW JERSEY

YOU can make sounds with almost anything. Given something to tap with, you can produce sound on anything within reach. After the children have experimented with sound they will be enthusiastic about making an instrument.

DRUMS—A drum seems to be the most natural to start with. For very young children, a piece of parchment paper tied over the top of a large oatmeal box makes a satisfactory drum.

Older children—seven and eight years old—do very well using a variety of things, such as large, round cans, wooden boxes—round ones like the old-fashioned butter tubs—or large baskets. Even a heavy hatbox will do. They can either cover one end or remove the bottom and cover both ends. Where only one end is covered it is called a kettle drum. For this type of drum a large yellow bowl or a wooden chopping bowl may be used to good advantage.

DRUMHEADS—mostly sheepskin—are obtained in stores where musical instruments are sold. They come in various sizes and are priced accordingly. Linen cloth can be used—put on wet and when dry cover with two or three coats of shellac. This is not as satisfactory, however, as sheepskin. If you use sheepskin, soak it until you can wring out the water and it is soft enough to crush in your hand. Then spread it evenly and smoothly over the top of the can, or whatever you are using. If you have a wooden tub or bowl you can fasten the top down around the edges with thumbtacks or upholstery tacks. The skin shrinks and gets tighter as it dries. If you use tin or crockery, cut the circular sheepskin so that it will extend at least two inches over the side. While the skin is wet, stretch it over the top surface, then pull it down tightly over the edge, and wind heavy cord around it several times. When it dries it will be hard and tight. These drums can be painted and decorated at this stage.

A barrel drum—one where both ends are covered—is easier to make. You make this by lacing two drumheads together. Mark a circle on both skins, just the size of the cylinder you are using for the drum. Now cut the pieces about two inches larger than the circle. Punch holes, not too big, about an inch and a half from the edge all around. Place the two wet skins—one on each end of the cylinder—and start to lace. Be careful not to tear the wet skin, but always have it as tight as possible without tearing. With this kind of drum the painting should be done before the drumheads are put on.

Any kind of drumstick can be used; a dowel with an empty spool on the end is good. Or even a stick with several thicknesses of cloth will serve the purpose.

JINGLE BELLS—It is a simple matter to make jingle bells. Take a piece of tape or felt, about an inch wide, and fasten it together to make a circle large enough to go

around a child's hand. Sew five or six bells on it. Have a child wear it so that the bells are on the back of the hand, then he can bring his fingers down over the palm and the instrument is quite secure.

TAPPING GLASSES—Tone effects can be achieved by tapping ordinary table glasses. It is possible to get an eight-note scale by using eight different glasses. By experimenting, and this is an excellent science lesson, the children will discover that water in the glasses lowers the tone. Even with a three-note scale it is possible to play simple tunes.

MARIMBA—Following along these lines, marimbas can be made using different lengths and thicknesses of wood. The shorter the piece of wood, the higher the tone. To get a lower tone, sometimes planing the wood gets the desired result. Holes are made in the pieces of wood and they are fastened to a thick rope. They are much too hard for young children to make, but older children—seventh and eighth graders—could do them with help from the shop teacher. Excellent marimbas and xylophones can be purchased at fairly reasonable prices.

KINDERGARTEN INSTRUMENT—A satisfactory and easy instrument can be made with regular kindergarten building blocks—the oblong ones, 4" x 2" x 1/2" covered with sandpaper. Have the sandpaper fold over the two long sides and fasten it along the edges with thumbtacks.

GONG—A round tin tray makes an excellent gong. The children can paint and decorate these in a variety of ways. Two holes are made on one side, about 4 inches apart, and a heavy cord inserted for the handle. Any metal stick or a 5- or 6-inch nail, can be used as a striker.

We made gongs of the tops of large tin cans, such as pretzels come in, and used the cans to make drums.

Two sticks taped together make a satisfactory instrument.

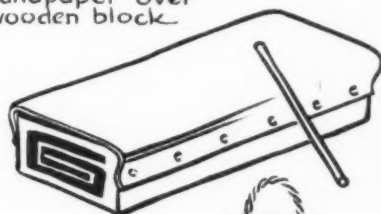
MARACAS can be made by inserting a medium-sized dowel stick, or any smooth stick, lengthwise into a covered box that has dried beans or pebbles inside. Seal the top and sides with scotch tape. An empty cream carton, half-pint size, makes a good shaker for a maraca. Put the pebbles, or beans, into the opening then seal with scotch tape. Now make a hole in the exact center of the top and bottom. Insert the stick so that about one inch protrudes at the top. The stick should be long enough so that the handle at the bottom is four or five inches long.

CYMBALS—Excellent cymbals can be made with two tin or aluminum pot covers from the variety store. They can be painted and decorated and they add an artistic note as well as a vibrant one to the orchestra.

Because now you are going to have an orchestra. Everything is ready. If the teacher doesn't play the piano she can use the phonograph. If you have a few store-bought instruments, use these school-made ones to supplement them. Or you can make all your instruments and have a Spike Jones variety of orchestra. In either case, your children have had fun making and using them. Moreover, they will invent instruments and improve on them once you get this project started. You may not make musicians of them all, but at least you have given them an opportunity for creative self-expression.

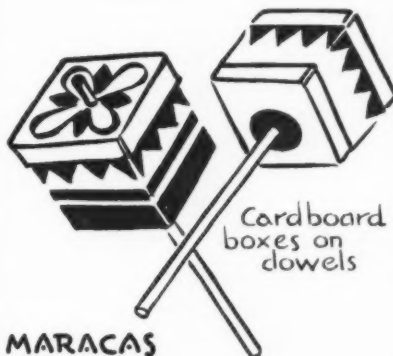
RHYTHM BLOCK

Sandpaper over wooden block.

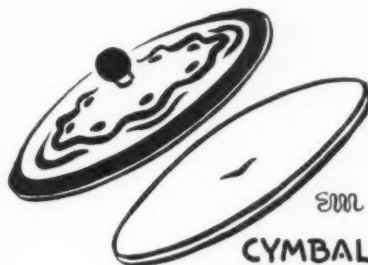


GONGS

Trays or large can lids



MARACAS



EM

CYMBALS

Kettle covers

NATURAL SCIENCE INTEGRATES

ZOO—THIS WAY

BETTY ZINO, SUPERVISOR
MARIE TURBOW, ART TEACHER
NATHALIE CADZOW, ROOM TEACHER
SCARSDALE, NEW YORK

A LEOPARD ran away. That is how it all started. For days the children talked of nothing else. Some dreamed they were hunting for him, while others enjoyed shivering at the thought of meeting him on the way to school. Never had the children of Greenacres School, Scarsdale, New York, been more interested in animals and zoos. That is how it came about quite naturally and spontaneously that Mrs. Nathalie Cadzow's seven-year-olds created a make-believe zoo.

Books, pictures, stories, animal toys, and drawings appeared from everywhere. How the children enjoyed listening to the "Elephant's Child" with his "insatiable curiosity" which they also shared. Kipling's "Just So" stories were in great demand. Various books used in daily classroom work were part of each child's equipment. These contained such stories as "The Lion and the Mouse," "The Three Little Pigs," "The Donkey and His Band," and other animal tales.

The regular art periods were devoted to the making of animals and to many other allied activities. Much time was spent with Miss Marie Turbow, the art teacher, who, with Mrs. Cadzow and the children, planned how to organize the zoo. Which board would be the best home for the long-necked giraffe? Ought the tiger family to live in the room or out in the hall? Sometimes the art class became a play house. Questions were posed to the children, "Is an elephant's skin rough or smooth?" "How does he walk?" "What color are a tiger's eyes?" "How does it feel to be a seal?" "What animal has the biggest feet?" "Who would like to play he is a giraffe?" "Who wants to be a monkey?"

For a time strange sounds and queer sights were to be heard and seen. Children, singly or in groups, were



swinging arms, crawling, creeping, jumping, or scratching themselves like monkeys. Shaggy lions, with their bobbed hair flying in all directions, bumped into bears climbing trees (chairs) looking for honey. What strange, weird noises these creatures made! All except the giraffe who couldn't say a word. With this dramatic expression it was Miss Turbow's purpose to help the children develop a real feeling for the animal he chose to paint. She was trying to avoid the visual stereotypes that would result from the effort to reproduce the two-dimensional images in the many books and pictures at hand. These were used, however, for reference when a question arose such as: "What kind of tails do elephants have?" Some of the most gifted and imaginative children even chose to be a certain kind of animal. They wrote rhymes for their cages (desks). Ellen wrote:

Ellen's on elephant
With a long, gray trunk.
It doesn't hold clothes—
It holds peanuts and junk.

The animals were painted with poster paint on brown wrapping paper. Floral or arboreal backgrounds for these nearly life-sized beasts were painted on the blackboard. Again, poster paint and brown paper were used.



"'Scuse me," said
the elephant's child,
"but do you happen
to have seen a croc-
odile?"

As nearly as possible the children were trying to simulate the natural habitat of their tenants. Cotton roving was stretched from top to bottom of each board to create the effect of bars on cages. What an enchanting place this zoo in Greenacres was!

So much was learned. The children wrote their own stories and compiled them for use as a "Reading Book." This is Susan's story:

Elephants are big and strong. They can lift up tree trunks. Sometimes men capture them and make them work hard. They eat grass and hay. The baby elephant is cute and clumsy.

Interesting information came in almost daily. How important the care, feeding, and housing of the animals is! It was learned that concrete floors are not good for some animals. Cats often get corns on their paws, and sometimes foxes get rheumatism. Penguins must live in cold, shady places. If they stand in the sun too long they might get sunstroke. And just imagine looking at a zoo menu! You would find clams, frogs, dried flies, chameleons, ant eggs, mice, grubs, rats, grapes, oranges, bananas, apples, carrots, leaves, blossoms of some plants, and many other things. All food is clean, fresh, and very



Above: But the Giraffe didn't say a word.



Hard at work.

As seen at lower left, the zoo's water animals gave the second graders the opportunity to solve more water mysteries.



carefully prepared. The swings and bars for the monkeys are for their fun. The fox has a pile of brushwood which he uses as a comb. He likes to rub against it to make his coat grow long and glossy. Sometimes animals get lonely. There is a story about a small dog who was adopted by an elephant and how happy both were. The second graders were amused to learn that the zoo doctor is as important to the zoo as their own doctor is to them.

Some zoos are open at night for visitors who like to study wild life which is active only after dark. Once a beautiful movie was made about a zoo at night. It was called, "Zoo in Budapest." All kinds of nocturnal birds, bugs, and animals were to be seen. Now and then only a twig moved or you would hear an eerie sound. It was mysterious and exciting.

Our zoo is closed at night. You are invited to see it from 9.00 a.m. to 3.00 p.m., Mondays through Fridays, free of charge. An arrow will direct you: "Zoo—This Way."

TO SEE AND BEHOLD

MARIA K. GERSTMAN

MARION, IOWA

photographs by Herbert Gerstman

LOOKING at something and actually seeing it are two different matters. Our eyes can assist us only to the degree in which they transmit sensations to our mind. This ability of realization, so important not only to the study of art but also to any other activity, must be frequently practiced to fully develop. To the art teacher this means giving the child opportunity to take notice, compare, and remember. By testing the child's impressions, the teacher may stimulate the child's capacity for more accurate observation.

Nature offers an endless choice of objects to study. One that is especially interesting to the child because of its bright colors, rich design, and apparent simple form, is the butterfly. This country is host to a great variety of beautiful butterflies. Although they are built according to the same principle, they are as different from each other as are people. To look at the shape and coloring of their wings and bodies is a thrilling experience.

By borrowing part of the idea from the goldsmiths of Yugoslavia and Italy, who for a long time have made butterfly pins of artfully twisted and rolled gold and silver wire, I have worked out a procedure by which the child may, to a certain degree, reproduce the likeness of a butterfly, not only as far as form and color are concerned, but also regarding its quality of exquisite lightness. The finished pin, in spite of its delicate appearance, is sturdy enough for actual use.

The process may be divided into four successive steps:

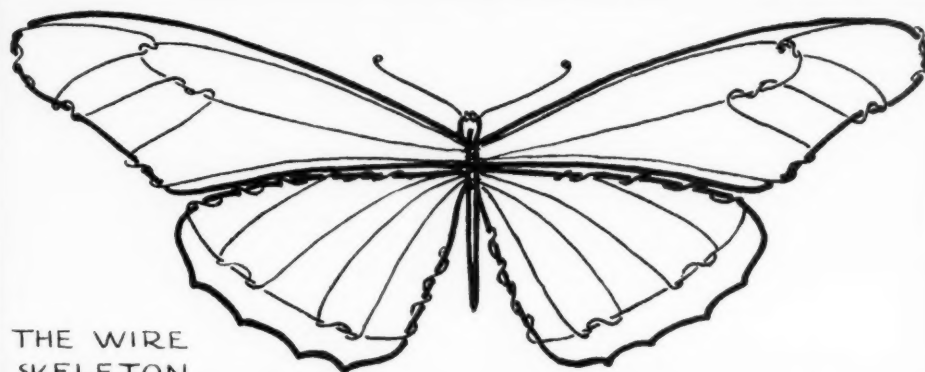
THE SILHOUETTE IS CUT OF CARDBOARD. Making a likeness of the shape and proportional size of wings and body is the first undertaking. The original butterflies are exhibited—mounted, or by showing colored slides or pictures—and each child is asked to select one he likes best and to study it carefully. Afterward a discussion is held which discloses inaccurate or vague impressions. Then the originals are shown for a second time.

With form and proportion clearly in mind, the child is asked to sketch a side view of the butterfly on a piece of



The wire is shaped to the paper form of the butterfly design.

folded cardboard, with the center line of the butterfly resting on the folding line, and to cut it accordingly. When the paper is unfolded, the pattern must be compared with the original and inconsistencies noted. In case slides have been used, it is best to wait until every one of the students is ready for a comparison. This method whereby the original is removed while its form is reproduced, while causing a little more effort on the part of the teacher, does a great deal in strengthening the visual memory of the child.



THE WIRE
SKELETON

THE WIRE SKELETON IS BUILT. The second step consists of creating a wire skeleton to support the body structure of the butterfly. Two wire-thicknesses, No. 22 and No. 30, were successful for this purpose. The heavier wire serves to outline the silhouette while the thinner wire is used to support and secure the silhouette.

With the cardboard model serving as a guide, the heavier wire, starting just below the head of the butterfly, is continued toward the tail but folded back shortly before it reaches this point. It continues upward, is looped to form the head, and is secured with help of the thin wire at the location where the front wings are attached. Paper clips are employed to hold the wire in place upon the cardboard pattern and the free end of the strong wire is bent according to the silhouette of the first front wing. Returning to the body, the heavy wire is again secured with help of the thin wire which then continues on its own to form a loop inside the wing-plane, conforming to the color design, which is connected to the silhouette wire by several short and twisted wire strands. (See illustration.)

Construction of the second front wing and the two back wings follow in a similar manner. A small safety pin may be attached to the underside of the body and the wire ends turned in between the body wire strands.

To finish the skeleton, a short piece of thin wire is drawn through the wire loop that forms the head of the butterfly and is folded over it twice, pulled up sharply, and cut to uniform length to furnish the two antennae.

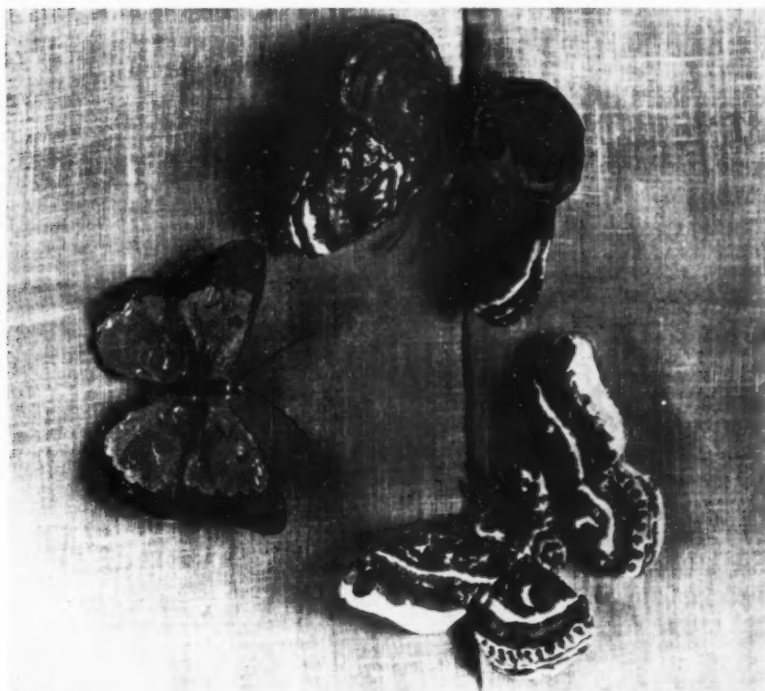
THE FORM IS COVERED. Covering the wire skeleton with cotton-mâché represents the third phase of the project. For this purpose each student may be provided with a few pages of newspaper to cover and protect his desk, some waxed paper on which to work, a piece of cotton

cut from the layers of a roll, a pair of scissors—the cotton must be cut to secure an even thickness—and some boiled starch in a paper cup.

Starting with one of the wings, a thin layer of cotton is lifted from the heavy-layer section, carefully, so as to give it uniform thickness. It is cut with the scissors to a form similar in shape but almost double the size of the wing it is to cover. This cut fragment is laid upon the palm of the left hand while the fingers of the right hand, after having been dipped into the starch mixture, lightly tap the fluffy medium until it appears transformed into an evenly thin sheet. With superfluous moisture removed by pressure, the form is laid over the outside of the wire structure of the wing and the overlapping edges are folded over the silhouette wire and pressed onto the back of the wire structure where they are smoothed toward the center. Thus, the entire wire structure of the wing appears as if it were covered with a transparent film. Care should be taken that no cotton extends beyond the silhouette wire, and that the wings are attached to the body but not to each other, so they may be moved separately.

When the wings are covered, the body and head follow and are modeled with tiny tufts of cotton moistened with starch and pressed into shape. On the underside of the body cotton-mâché should also cover the wire crossing that holds the safety pin.

THE PIN IS PAINTED AND GLAZED. After a drying period of at least twenty-four hours the butterfly is ready for painting. This is the final stage. Tempera and a finishing glaze do best justice to the brilliant colors and silken texture. The thorough study of the originals for color and detail may make this a perfect experiment in integration for science classes.



The finished butterfly is painted and glazed. Wings may be moved separately to a pleasing position. Represented here are the "89," Orange Sulphur, and Cecropia.

FEATHER FUN

DORIS SCHAFER

ALHAMBRA, CALIFORNIA

1. Birds of feathers will be flocking all over your bulletin board once your class tries its hand at making these birds. The main ingredient is, of course, feathers. But you will also need paint, brushes, paste or household cement, scissors, and a pair of tweezers.



2. Sketch the bird on newspaper first. Then transfer it to the permanent background. If you cannot find appropriately colored feathers, paint them with tempera. Be sure to follow the barbs of the feather. Downy feathers do not turn out well when painted, so it is better to use them in their original colors.

3. The title has been painted and also the legs and bill of the bird. Paint the background creatively. Foliage can be made quickly and easily with a stencil brush. If desired, the bird may be painted, too, to serve as a color guide.

4. The application of the feathers is commenced. One might start at the tail. Spread paste over the area and fasten one or more feathers of the size needed. The tail is the only section of the body that uses whole feathers. The rest is made of parts of feathers, using the same method of pasting. The eye might be a paper dot with painted eyeball.

5. The finished feather bird may be hung as a wall decoration. Or it may be used to illustrate a poster. An interesting and unusual science notebook could be compiled, with each student contributing such a bird.

The Aztecs of Mexico enjoyed this art for many centuries and in some sections of Mexico it is still practiced by their descendants.

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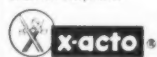


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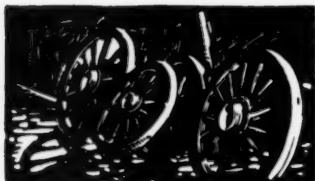


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Making Art Attractive

(Continued from page 236)

Also at the Center is a kindergarten group of thirty or more children under six. One afternoon a week they are my charges. I usually read them a story and during the reading ask them questions to arouse or keep up their interest. Then they receive materials and draw their own interpretation of whatever interested them in the story. Or we may play a game and then draw. Upon asking them to tell about their pictures I have received some really ingenious explanations.

Cooperation among the different departments is still another way of arousing interest. For instance, the dance instructor is teaching a new dance, there is a need for costumes—the children find all the necessary equipment in the art room to make their own costumes, hats, and dresses. Last year they made complete Indian costumes from paper. This was a fine opportunity to get the interest of grown-ups who often come with the children to help make the costumes.

There are children who are learning to carve or whittle. The instructor explains that it is more easily accomplished with the aid of a little drawing. For another example, in the summer the children are often taken on hikes with art materials and lunches—which is fun for everyone.

None of the many children under my care may turn out to be an artist—a Michael Angelo or a Rembrandt—but it is encouraging to think that they have been taught coordination of hands and mind, and will carry with them into the future an appreciation of the arts in general.

Evaluating the School Exhibit

(Continued from page 239)

Some worthy organizations work with the teachers and make their plans fit into the school work. Such an art exhibit was developed in St. Louis by the Heart Association. Teachers were asked to send children's work, regular work, that was being done anyway, to the exhibit to be held in the Exhibition Hall at Famous-Barr Company's big department store. It was called an "Art Bazaar" and was a combined show and sale of pictures by students from public, private, and parochial schools of the city and county, and from settlement houses and the People's Art Center. There was also an international exhibit of primary school work from Belgium, Hawaii, India, Indonesia, Israel, Norway, and the Virgin Islands and Japan. This phase of the show made it particularly interesting to adults and children. The proceeds from the show went to the St. Louis Heart Association for the prevention and cure of heart disease in children.

Whatever the occasion or the purpose, the classroom teacher will do well to weigh the advantages and disadvantages of all proposed exhibits. The teacher is in a better position to judge the worth of the undertaking than are most administrators who may not have the knowledge of the effects on the children, and may be inclined to have the school represented in every possible exhibit for personal or commercial advantages.

Functional Creativity in the Junior High School

(Continued from page 227)

One of the big projects of the year is the building of stage settings for dramatic and musical productions. Everything from painting landscapes on flats to making of papier-mâché animals is included in this. The pupils' imaginations and skills are taxed to the utmost.

This year the social science department launched a courtesy campaign. The advertising committee was a volunteer group of art students who came into the art room during their free time and worked out clever cartoons. The theme of their cartoons were: "Are These Odd Creatures Found at Lincoln?" Students chewing gum, annoying their fellow students, or banging their lockers were shown in cages with such clever captions as "Maggy Mismanners," "Annoying Al," or "Locker Larry."

Such projects represent a few of the ways we work with other departments in the school. We feel

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that much is accomplished to show the need of art instruction and to acquaint the community with the results of art education by the many projects we enter into which integrate with community interests.

Poster projects further community interest and at the same time provide the students with an art problem and the necessity for research—a combination which does much to teach facts. Our art students have had community, state, and national recognition, including monetary remuneration. Some of the most successful poster problems have been Animals in Art sponsored by the American Humane Society, Safety Posters sponsored by the American Automobile Association, Dental Posters sponsored by the local and state dental associations, American Legion Poppy Posters, and posters for employment of the handicapped sponsored by the local and state employment service. Halloween window painting did much to bring the art department before the public and the school cooperated with the Chamber of Commerce in an effort to make Rockford have a festive but non-destructive Halloween.

A while back, the local kindergarten information booklet given to parents of kindergarteners was revised. A group of ninth grade girls designed and illustrated this booklet. They visited a kindergarten to get into the spirit of their project and to make sketches of kindergarten children. A knowledge of commercial art and group cooperation was gained from this experience. Oh, what a thrill it was when each student was given a booklet and they saw their own work in print!

The Junior Red Cross program is closely integrated with the schools, and with the art department. Each year many articles for use in hospitals, old peoples' homes, and military camps are made. This form of social service does much to bring the schools before the community and helps to show the importance of art in daily living.

One of the most effective ways to inform the community of the objectives, aims, and results of our creative art program is the annual art exhibit. The exhibit is held at the local gallery where hundreds of people visit it during the month of display.

Through art integration the Lincoln Junior High School art program is providing two definite types of education: first, it guides the pupil's mood toward an appreciation of beauty, it develops his power to make wise choice and selection, and to exercise his own creative ability, and it trains him for leisure-time activities; secondly, it shows that art is an integral part of the school program and vital to the functioning of the modern school where well-directed creative expression is a goal of education.

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Exterior of the building, 621 South Westmoreland Avenue, Los Angeles. The second floor as indicated by the louvered window area is occupied by The American Crayon Company's Pacific Coast Studio.



Studio with cabinet space including areas for blackboard and screen for slide and moving picture projection.



New West Coast Studio

The American Crayon Company has recently opened an exciting, new workshop studio on the second floor of a building designed by Mr. Richard Neutra for Northwestern Mutual Fire Association. It is located conveniently at 621 South Westmoreland in Los Angeles, the heart of Wilshire center.

PURPOSE—It is the object of the Pacific Coast Studio to render an efficient and inspiring service in the guidance to a greater knowledge and appreciation of contemporary design, its spirit and the proper use of the tools with which it is created. Special attention is given to in-training sessions for teachers and the particular problems encountered by instructors and educators in their art programs. The studio has been planned to accommodate groups of all sizes for the purpose of lectures, discussions, classes in work with all art media for all age groups, exhibitions of inspirational material, demonstrations and general art information to anyone who wishes to avail himself of these services. It is, however, the specific needs of teachers with which the studio is primarily concerned and for whose convenience the studio is being run.

THE PREMISES—The building in which the Pacific Coast Studio is located has already been awarded a prize in the recent architectural contest sponsored by "Office Management Magazine." Mr. Neutra's well-known pioneering spirit in the unusual use of new building materials, combined with his classic application of the principles of line, form, and proportion make this one of the most striking modern buildings on the west coast.

It was the architects specific problem to provide a studio unit at once spacious and aesthetically pleasing and including areas whose size and degree of privacy would be flexible according to the functions demanded by any occasion which might arise. The large expansion of uninterrupted black floor-covering, the lower black portion of both main walls and the two parallel fluorescent light fixtures running along the ceiling and visible from all points suggest a feeling of unity and large open space. Against these areas the actual color scheme of pomegranate red, night blue and lemon yellow is playfully dramatized appearing in the Peruvian linen curtains, easily movable to determine vari-sized areas, an occasional chair, a texture pattern, a straw wastepaper basket, etc. The majority of the walls are white with occasional touches of pomegranate red and lemon yellow where a relief of monotony is needed.

The drapery can be arranged to open the actual workshop area to include the display room for the seating of a great number of spectators in case of a demonstration or lecture. The mere pulling of a cord will lower a screen from the ceiling and a gesture positioning the line-up of louvers outside the entire second-floor facade will turn the lighting to that of a projection room.

FURNITURE—Some of the furniture was designed by Mr. Neutra himself, other pieces were selected from the Herman Miller showrooms to fit the particular needs of the Pacific Coast Studio. These units are Charles Eames and George Nelson designed. Some of the Eames chairs were upholstered in the Pomegranate Peruvian linen to serve as an occasional color spot. Tables for fabric printing and other studio classwork were custom made to provide the necessary padded or formica topped surfaces. Grey metal folding chairs for lectures can be stored away when not in use.

WORK PROJECTS—Special effort is being made to help teachers clarify and overcome art room problems in new and different ways.

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View of reception room with Neutra-designed furniture, showcases. Exhibition hallway on the right and director's room visible on the left.



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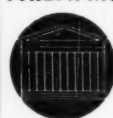
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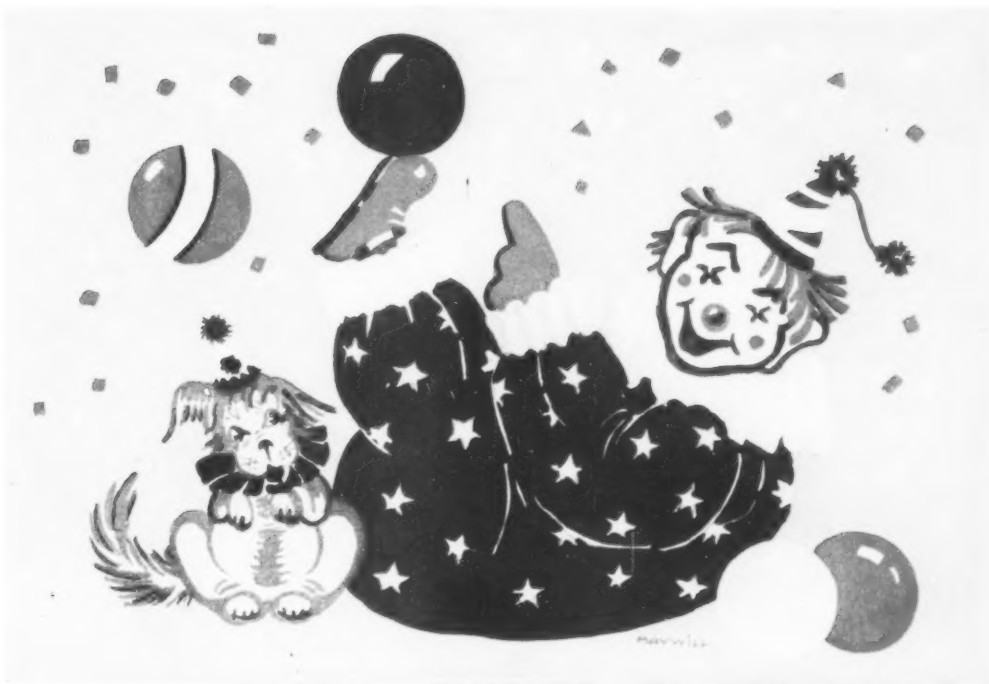
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CORRECTION

The correct address for Arthur Edwards Co. is 153 West 27th St., New York 1, N.Y.

Their advertisement in the February issue showed it as 158 West 27th St.



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